

Belmo's Beatleg News

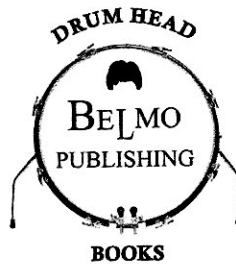
The Complete Anthology

Volume Two

George Harrison:

"I've got a really good bootleg tape - demos we made at my house on an Ampex four-track during The White Album."

1987



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Belmo's Beatleg News

The Complete Anthology

Volume Two

1994 - 2001



Foreword

Welcome to *Belmo's Beatleg News: The Complete Anthology Volume Two*. If you have *Volume One* then there is no need for me to repeat myself. If you don't have *Volume One*...why not?!

So, I will go with the assumption that you have just finished going through the first volume of *BBN* back issues and the updated articles on the latest in the world of Beatlegs. As you progress from the earliest issues from 1987 and 1988, you soon realize that *BBN* was truly an underground publication. I was typing pages on my Corona typewriter (yes, I still have it!) and was pasting up pages at home and then Xeroxing them at my friend's business in his back room. Quite the professional production.

As time went on and there were more Beatlegs to review and more subscribers, I upped the production quality a bit and began to take *BBN* more seriously. Yearly subscription cost for six issues was \$12. If I could advise the readers that a Beatleg was crap, then the \$12 was a great investment. That was one of my goals in publishing the magazine. Another goal was to entertain and have some fun. After all, why do it if it isn't fun?

The *BBN Christmas Cassettes* and later the EP were fun projects. In 1987 and 1988 subscribers contributed home recordings and I added a few 'rarities' to make fan club cassettes which were available to subscribers. There were some great tracks sent in by some very talented musicians and songwriters. And, to be honest, some of the tracks on these cassettes were just awful.

The 1989 EP was very cool because it was actually pressed on green vinyl and housed in a nice cardboard picture sleeve. L.R.E. King and I were able to include a few tracks that had not been heard previously. Our very own 'official' Beatleg!

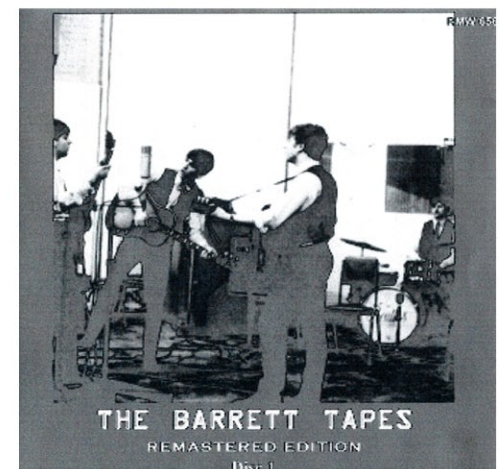
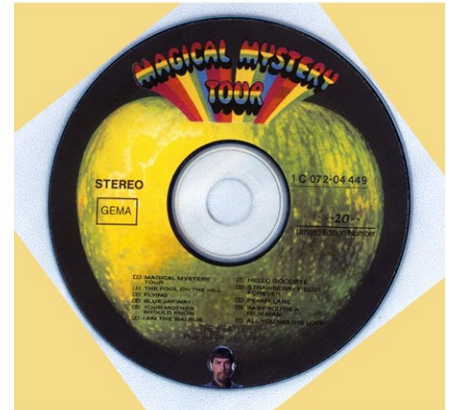
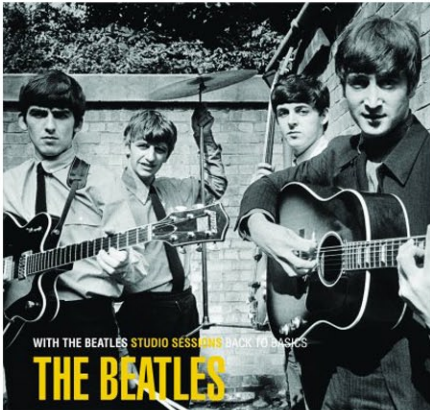
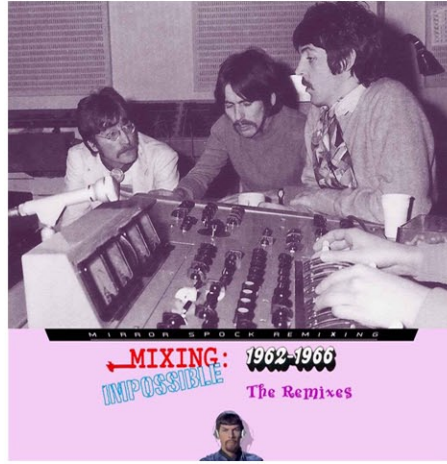
L.R.E. King published *BBN* for a brief period while I took some time off to write some books. He did a great job and brought production value to new heights. I appreciate the great work he did in my absence.

I suspect that this will be my last Beatles project. I am retired now and am writing books on other topics and even a screenplay or two. I still listen to The Beatles' music (both official and unofficial) and enjoy hearing all the new material that keeps popping up. I have especially enjoyed the box sets that Apple Records have released in recent years. And you have to believe that none of these would have happened had it not been for the Beatlegs that have brought to light so much great unreleased music.

Thank you all for joining me on this musical journey. It has been incredible.

Beatlegs Forever!

Belmo



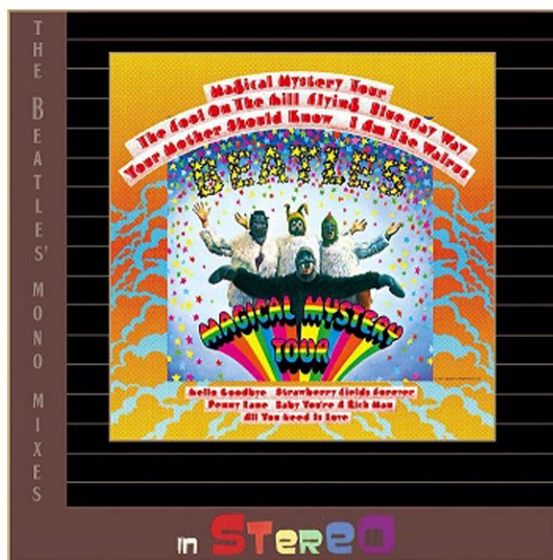
Mirror Spock

Mono Mixes in Stereo

By
Michael Solof

Hi, my name is Michael Solof, and I have been collecting Beatle bootlegs for over 40 years. For the past eight years, I have produced my own Beatles rarities show: *Off The Beatle Track* on www.beatlesarama.com for over eight years and taught classes on The Beatles at Chautauqua Institute in upstate New York.

I've listened to thousands of Beatle boots and continue to collect and enjoy them. In the decades since Belmo stopped publishing his newsletter, many essential and historic bootlegs have been released. This article will focus on my personal favorite: *The Beatles - Mono Mixes In Stereo* - by Mirror Spock.



This groundbreaking achievement in audio mixing was released in 2010. Not since my first playing of the original two volumes of the *Ultra Rare Trax* CDs 22 years earlier have I ever had a more eye-opening and enjoyable audio experience than on my first listening to these astonishing mixes.

Before I go into some detail about this incredible set, I think a brief (no, really, it will be brief!) history of recording is essential.

Here we go:

1. Forty thousand years ago, Music was invented.
2. In 1931, (Did you like how I did that?? See, I didn't lie. From prehistoric days to 1931 in two steps! WOOOSH! Look at me go!) monaural sound recording was developed. Special care was taken during the recording and mixing of monaural music to ensure a listenable "balance" of vocals and instruments on a single channel of music.
3. In June of 1961 duophonic music was invented. This process took a single mono channel, separated the highs from the lows and added some delay and echo into the mix. Then it split this mono channel into two channels. These two channels then mimicked what your ears heard. In other words, Artificial Stereo was invented.
4. Finally, somewhere down the road just a bit, stereo recording was invented. But the thing is, IT DIDN'T CATCH ON RIGHT AWAY!

That is the crucial element here. When The Beatles began recording, mono was "THE THING." And it continued to be The Thing all the way through the recording of their 1968 masterpiece, *The White Album*.

During the sessions for every album, up to and including *The White Album*, The Beatles would record a song, and then, along with George Martin, playback and mix those tracks in the control room above the recording studio. But the important thing to remember here is this, even though the control room in Abbey Road's Studio 2 was set up for mixing in stereo, The Beatles ignored that and chose to only participate in the shaping and creating of mono mixes of their songs! Once John, Paul, George, and Ringo were happy with the mono results and gave their final approval for the mono mixes...THEY WOULD LEAVE!

Then George Martin, and occasionally other engineers, like Geoff Emerick, would be left to develop different(mainly stereo mixes) for release by EMI and Capitol Records.

So, indeed, the only truly approved versions of The Beatles music were the original mono versions! That's why these *Mirror Spock Mono Mixes in Stereo* are so important. These are the versions The Beatles wanted you to hear. Ones that were created, presented, and approved by the group and ones that are presented to you, in these beautiful, perfectly accurate, stereo mixes made from the original mono sources.

It's usually cliché to say something like: "Listening to these versions was like hearing them again for the first time," but in all honesty, listening to these songs (which I thought I knew inside and out) in this entirely new way, was not only blowing my mind but also my ears! Don't just take my word for it.

Here is the link to *Mirror Spock's Mono to Stereo* mix of "Long Tall Sally" from The Beatles fifth UK EP and eventually their *Past Masters Vol. 1* album.

<https://spaces.hightail.com/receive/dBr2G0GMAi>

Listen to Ringo's drums ringing out from far left in your speakers. Then turn your attention to George Martin's incredible piano playing pounding away far off in your right. Notice Paul's gut-wrenching Little Richard-like vocals pouring out from just right of center all the while clearly being able to place McCartney's bass, and Lennon and Harrison's lead and rhythm guitars, just to the left of the vocals. Notice how each instrument is separated from the other and how clearly the vocals shine through. Each and every instrument is easily identified and distinctly positioned in different parts of the incredibly large soundstage of the song. And then, try to remember that the source for this version is a one-dimensional, crowded, stacked and squeezed mono version!

The incredible sound separation in Mirror Spock's mixes finally allow you to focus on and distinctly hear, all the things The Beatles wanted you to hear; but more importantly, in the way they wanted you to hear them!

What sets these mixes apart from the regular mono mixes are the now easy to hear, hundreds of differences that occur between the well-known stereo versions and the lesser-known original mono mixes.

These differences include:

1. Various special effects and recording techniques used on the vocal tracks.
2. Wetter vocals where reverb was added to make the vocals sound fuller.
3. Drier vocals where reverb was removed to make the vocals sound clearer and more distinct.
4. Longer fadeouts at the end of songs.
5. Single and double- tracked vocals used in different spots.
6. New and alternate instrumental breaks incorporated into the tracks.
7. Completely different vocal takes are occasionally substituted into the mix.
8. Speed and pitch changes on songs often occur.
9. And on top of that, totally different edits of the songs are sometimes used.

And this happened on almost every single track on every mono album that The Beatles produced. Listing all the differences between each mono and stereo track is beyond the scope of this review, but they are easily found on the web and covered in incredible detail on such sites as <http://www.columbia.edu/~brennan/beatles/index.html>.

But as an example, the following is a list of 20 differences from the collection that are either harder to hear in the officially released mono mixes, different, and in some extreme cases, just plain missing on the official releases of the stereo albums.

- *"From Me To You"* – The harmonica heard during the intro of the mono version is missing in stereo.
- *"It Won't Be Long"* - The endings are different.
- *"Help!"* - The stereo and mono versions have distinctly different lead vocal takes throughout.
- *"I'm Only Sleeping"* - There is a backwards guitar effect on the mono mix that is not present in stereo.

- *"Got To Get You Into My Life"* – Longer fadeout with alternate vocals in the mono version.
- *"Lucy In The Sky With Diamonds"* - Slower (and lower pitch) in mono, heavy flanger effect in mono not present in stereo mix.
- *"Within You Without You"* - Laughing sounds come on and off at different points in mono and stereo mixes.
- *"She's Leaving Home"* and *"Don't Pass Me By"* - The mono version is sped up.
- *"Sgt. Pepper's (Reprise)"* – In the mono Paul can clearly be heard shouting at the end of the track. This is buried in the stereo mix.
- *"Blue Jay Way"* – Backward vocal effect present in stereo, but missing in mono.
- *"I'm So Tired"* – Paul's vocals are much more prominent in mono than in stereo.
- *"Honey Pie"* – Guitar track present in the mono mix, but missing in stereo.
- *"Yellow Submarine"* - has a guitar chord along with Ringo's vocal to open the song and there are other changes throughout.
- *"Back In The USSR"* - Aircraft sounds are different in both versions.
- *"While My Guitar Gently Weeps"* - Heavy guitar flanger only heard in mono.
- *"I Call Your Name"* - guitar solo opening is very different.
- *"Helter Skelter"* - There are differences in the guitar level in the first verse, and background vocals, drum patterns and many extra noises appear throughout the song. The mono version also doesn't include Ringo's "I've got blisters in my fingers" comment. This makes the stereo version nearly a minute longer.
- *"All You Need Is Love"* - Very long fadeout in mono. *"Greensleeves"* plays twice.
- *"I Am the Walrus"* - The introduction to the mono version opens differently than the stereo, with many stereo versions (but not all) having six beats and the mono having four.
- *"Ob-La-Di Ob-La-Da"* - The mono version does not have hand claps at the beginning, and Paul's vocals are not double-tracked, which gives the illusion of two or more Pauls singing at once.
- *"Blackbird"* and *"Piggies"* - The bird and pig sound effects are quite different on the mono release.
- *"Hey Jude"*, *"Day Tripper"*, *"I'm Down"*, *"I Feel Fine"*, *"Love You To"*, *"I'm Looking Through You"*, *"You Won't See Me"* *"Run For Your Life"* and *"Fixing A Hole"* - Longer fadeouts in mono
- *"Paperback Writer"* - Echo effect is different in mono.

These are just some of the examples of differences that can now be easily and distinctly heard in this clear and detailed stereo presentation by Mirror Spock.

Listening to *Mirror Spock's Mono Mixes in Stereo* set is truly an audio experience you will never forget. These volumes define for me what "CORE" really means and definitely should be part of everyone's Beatle Bootleg collection!

And because I can't resist, here is one last shining example of how amazing this Mono To Stereo collection is. A link for the single version of *"Revolution"* from Mirror Spock's *Past Masters Vol. 2* set. As you listen, remember, incredibly, this is from the mono version.

<https://spaces.hightail.com/receive/jRCJz5cmQ0>

Mirror Spock's Mono Mixes In Stereo, is a unique, essential, and historic set and it deserves a rightful place, not only in bootleg history but also in your collection of Beatle Bootleg Favorites!

I can always be reached for interesting conversation at mikesolof@aol.com (put Beatles in the Subject line please!), or <https://www.facebook.com/groups/beatlesarama/> or studio@Beatlesarama.com. And please...tune in and become a fan of my show *Off The Beatle Track*, Saturdays at 1 pm Eastern only on www.Beatlesarama.com. Thanks for reading.

MIRROR SPOCK SPEAKS



I recently tracked down the elusive and reclusive Mirror Spock and had the privilege of talking with him about his incredible project. So here is a peek behind the curtains of what it took to create his unique and historic collection:

1. What was your inspiration for doing the Mono Mixes in Stereo set?

I was just looking for something that would be interesting to Beatles fans -- including myself -- to listen to. Many people like the mono mixes, saying that those are the ones with the involvement and approval of The Beatles, themselves, and the producer. But, the appeal of stereo (if not the stereo mixes) is undeniable, too. Why not have the best of both worlds: the Beatles' Mono Mixes in Stereo ?

2. When did you first think of the idea and how long did the entire set take to create?

I had been working on "center channel" extraction since 2002 -- then considered impossible -- putting forth a showcase which I called "Mixing: Impossible" that year. (This was before major digital audio software became available with this capability for remixing a couple of years later.) For the techniques for producing the mono mix in stereo, specifically, I began fooling around with that in December, 2009, achieving acceptable results in about 2 weeks (technique 13b was the keeper). I spent the next 2 months refining it, and began serious churn-out in February, 2010, with the first installment release in April. The final installment was released in July. So, it took about 6 months to create the whole mono catalog once I had figured out how to do it.

3. *What sources did you use for your creation?*

The source was the official mono CDs. Nothing else was mixed in.

4. *As specific as you'd like to get...how does your separation process work, can you walk me through the making of a typical song and...how long did you work on refining the process until you were satisfied with the results?*

Brother, that would take a small book to write, even for the most straightforward song, and documentation is so tedious and not fun. But, I hope to document something some time, somehow, rather than taking it to my grave. I've been thinking of doing a video of remixing for one song to show how I do it, but don't know when I'll ever get around to it. Real Life beckons. This bronco has been saddled. But...various methods we're discussed online about how I accomplished the separations and I would say that this answer by TPIMaster comes closest in the various guesses in those discussions.

Here's the link:

<http://www.bootlegzone.com/phpBB3/viewtopic.php?f=1&t=27351&sid=9d2e528969d7880f0169d6decc0c59b4&start=50>

TJT wrote:

Well, I remember from some time ago George Martin mentioning about Automatic Double Tracking, which is basically a slight delay [.26th of a second comes to mind for some reason]. Could it simply be that Mirror Spock is doing his own version of Double Tracking to create a stereo effect?

TPIMaster wrote:

No. This has distinct separation, differences in terms of elements being panned to distinct sides.

I believe Mirror Spock splits the stereo mixes into three tracks (left, center and right) and then he goes to the mono mixes, speed matches the stereo mixes with the mono mixes and extracts three tracks from the **mono** version using the stereo tracks with some method a bit like OOPSing (but not OOPSing because that would require the tracks to be matched up up to at least a nanosecond for the entire track, which is pretty much impossible). That's an easy way of saying it, of course.

I guess for She Loves you, he used the backing of Sie Liebt Dich and the "Yeah Yeah Yeahs" to extract them from She Loves You and thus, "create" stereo. I remember him telling somewhere that you don't have to use the exact same recording to be able to extract parts of a recording, he had done similar mixes for Tuned to a Natural E Vol. 1 I believe? As long as it matched it in frequency or something. Guess he got his extraction method to a satisfactory stage.

Oh and those artifacts are not because of a lossy source, the problem with extracting elements from a mono signal is the fact that a lot of sounds (instruments, vocals) share the same frequencies and if you try to take one instrument out, you'll take out parts of other instruments as-well. Which causes artifacts. The good thing about extracting using the method above with the **separate** tracks is that it minimalizes the amount of artifacts because you're extracting very specific frequencies. Yet there are still artifacts because the tracks don't match the mono tracks 100% sonically.

Still it's a very time-consuming method with matching it all up and no doubt very much appreciated and anticipated. Bravo, MS! – end article.

MS: But, even if I described the process, it would take special software tools that I developed and that aren't available to achieve a quality result. So, I still haven't figured out the right way to "publish" it.

5. Have you considered updating your efforts to Hi-Res?

All this remixing was done in Hi-Res (albeit from 16-bit CD sources) then the result reduced back to CD 16-bit again for release. I suppose I could release in higher resolution, but, frankly, few, if anyone, could tell any difference.

6. The set had and still has a profound impact on people. Did you expect that and what does it mean to you that 10 years later...new listeners are still being wowed by your efforts?

Such news travels slowly to my ears. I haven't heard much about a profound impact, but I'm gratified that listeners like it.

7. Are you creating updates and upgrades as technological advances in sound separation become easier and better?

Not really. There are some really good remixes out there that are being made using sound separation advances, but they are a different animal than what I did.

8. What are your favorite mixes...and your least favorite from the set?

The twin-track albums (*Please Please Me* and *With the Beatles*) and *Rubber Soul* are favorites because they were remixed for my set to take the vocals off the side, making them not only the mono mixes in stereo, but listenable in stereo, too, especially with headphones. *Sgt. Pepper* and *The White Album* are favorites because of prominent differences between the mono and stereo mixes. *Help!* may be my least favorite because the mono mix as presented on the source is rather dull-sounding. But, the title track has completely different main and backing vocals than the stereo mix, so that saves the album.

9. *What are your favorite memories from making the set and Is there anything you regret about the project?*

Favorite memories are the intense work on something I had a passion for, knowing that the inspiration had happened and all that was needed was a lot of hours of work. There's nothing better than being so intensely passionate about something that the only downside is that you have to stop to eat, sleep, and bathe occasionally. As with everything I did, there were improvements made after initial release (something that sensible profit-making entities can't afford to do, even when there were egregious errors). I regret that ninety-something percent of what people have of mine (not just this set) are the initial releases rather than later ones that contain improvements and minor fixes. I posted an updated B-series in Sept 2016 and I did a C-series in 2018, but it's kind of experimental and I haven't uploaded it anywhere yet. And, of course, there's no one to shake my "bit of flesh-and-blood" hand -- "no beach to walk on". But, "if there are self-made purgatories, we all have to live in them. Mine can be no worse than someone else's."

10. *Any hints about projects that you are planning or would like to do in the near future?*

I had several "major" projects that I had done in recent years--two of which were shared with the community (free). The first was *Ed Sullivan Shows - Blu-Ray* (2015, shared 2019) -- video completely redone, and for 720p, 60* frames per second (the original DVD release (2005) was 480i, 30* frames per second). And the second was *Beatles Unlimited* (2013, shared 2019) -- undoing the extra limiting (compression) done for the 2009 digital release to make them "louder", thus restoring the dynamics of the remastering that was compressed for digital release. There's another which I've just been too busy/lazy to get out, but will sometime.

11. *And finally, because inquiring minds want to know...really, they do...Why did you choose the name Mirror Spock...what led you to that choice?*

The name "Mirror Spock" wasn't chosen for Beatles-related things. I have many interests and different "guises" for each. For another field of interest, I may become known for something entirely different where The Beatles would never come up. When I first started sharing some Beatles remixes (it was 20 years ago today (or close enough)), I didn't know that it would blow up to what it became, so I just used a name I had lying around. Then, I started to get a reputation using that name and it was too late to change it to something more Beatles-appropriate. But, it worked out OK, as Mirror Spock is "a bit of a pirate at heart", but "a man of integrity in both universes". And the name is memorable.

Works for me.

--MS 8/19

MIRROR SPOCK DISCOGRAPHY

Video DVD

The Ed Sullivan Shows (stereo)

A Hard Day's Night - featuring all songs in the movie running at the correct speed, and with the outtake "You Can't Do That" restored to the film.

MFSL (UK stereo)

Please Please Me

With the Beatles

A Hard Day's Night

Beatles for Sale

Help!

Rubber Soul

Sgt. Pepper's Lonely Hearts Club Band stereo (MFSL UHQR only)

Sgt. Pepper's Lonely Hearts Club Band stereo (MFSL UHQR) and Japanese mono on one disc

Let It Be

Revolver

Yellow Submarine

Japanese

Abbey Road (Toshiba Pro-Use Series, stereo)

Sgt. Pepper's Lonely Hearts Club Band (mono)

Rubber Soul (mono)

Revolver (mono)

Capitol (US stereo)

Meet the Beatles!

The Beatles' Second Album

German

1962-1966 (Red - Direct Metal Mastered (DMM))

1967-1970 (Blue - Direct Metal Mastered (DMM))

The Beatles (White stereo - Direct Metal Mastered (DMM))

Magical Mystery Tour

Die Beatles (stereo) (Please Please Me LP pre-(compressed/equalized))

Die Beatles (stereo) with Parlophone mono Please Please Me on one disc

Parlophone/Apple (UK)

Rubber Soul (stereo)

The Beatles (White mono)

Please Please Me - mono - black and gold label first pressing with German stereo Die Beatles on one disc

Concerts

Paul McCartney Driving USA Washington, DC April 24, 2002 ALD remastered (2 discs, without artwork)

Paul McCartney Driving USA Tampa, FL May 15, 2002 ALD remastered stereo (2 discs, with artwork)

Mirror Spock Remixing

Mirror Spock Remixes, 29 tracks, includes 10 songs from Please Please Me LP remixed for centered main vocals

Mixing: Impossible -- 1962-1966 3-disc set (The Vocals, The Music, The Remixes: 84 tracks)

Mixing: Impossible -- 1962-1966 2-disc set (The Vocals, The Music only: 65 tracks)

Mixing: Impossible -- 1962-1966 1-disc set (The Remixes only, includes 8 Rubber Soul-era songs remixed for centered main vocals: 19 tracks)

Sgt. Pepper's Lonely Hearts Club Band -- 5.1 surround mix DTS/WAV CDR

Abbey Road MONO (a new remix for mono--not a fold-down)

BACK TO BASICS



HELTER SKELTER RECORDS

Hello, my name is Beatles4Ever or B4E as many call me within the Beatleg realm. I was a member of a private underground forum owned and operated by Helter Skelter. Over time I got to know him and became part of the Admin team which oversaw the goings on in the forum and I took care of things to keep it running smoothly. My main job was to manage a private file server and over time I managed to archive just about everything Helter Skelter worked on and kept copies of each incarnation of his projects as they unfolded which gives me a distinct advantage over all other collectors in that I archived and kept...everything.

In late 2010 Helter Skelter decided to embark on a project that drew a lot of attention within a few small underground forums. The project was called "*Back To Basics.*" When the project started out, it was going to be mainly studio session outtakes sprinkled with odd mixes from records found around the world. As many reading this will know, there have been a lot of oddities reported over the years from record pressings released in different countries and or regions around the world. The original idea was to track down those records and include those mixes as well.

While embarking on the first title of the series it morphed into an entirely different project. After the first two drafts of the project were released for private consumption he eventually dropped the idea of including every variation found on commercial releases and focused mainly on studio session outtakes. Every single bootleg that was available up until that point had been gone through to find the best sounding and most complete takes to be found without any outside NR (noise reduction) or EQ added. The audio was taken from original silvers (cds), and repaired phase, pitch, levels and drop-outs where applicable. From there, he reconstructed the actual recording sessions by laying out the available tracks into an organized and coherent session layout that is easy to follow as well as being extremely in depth.

With every release you got everything from basic tracks to overdub sessions, as well as some mixing variations. Reconstructions of incomplete tracks were painstakingly edited to make them as complete as they can be given the available audio at the time and also included special mixes from *Anthology* and Blu-Ray releases sprinkled in for good measure. The results of his efforts are in my

opinion the best documents of The Beatles recording sessions to date and are "Core" collecting materials. This series will stand the test of time and the only way to make this series obsolete will be nothing short of EMI/Apple opening their vaults and releasing everything. There are things in this series that haven't been released commercially, even after the 50th Anniversary sets began being released to the public in 2017, making the *Back To Basics* series more comprehensive and relevant than anything released commercially or circulating in the underground Beatleg realm.

Case and point...the *50th Anniversary Sgt Pepper* was the first to be released commercially that included outtakes. *The Sgt Peppers Studio Sessions Back To Basics* put together by Helter Skelter is more comprehensive than that of its commercial counterpart and was released in April of 2014. Three years before the 50th Anniversary even saw the light of day. The commercial release gave us takes 1, 3, 4, 7 and 26 of *Strawberry Fields Forever*, but on *Back To Basics* you get the entire recording session as well as speed variations of some of the earlier takes which puts John's vocals back into the correct key before any of the studio trickery was performed.

This is how *Strawberry Fields Forever* appears within the *Back To Basics* series:

Strawberry Fields Forever (Rehearsal - fragment) (mono)
Strawberry Fields Forever (Take 1) (stereo) [Rhythm Key C]
Strawberry Fields Forever (Take 1 - With Overdubs) (stereo) [Rhythm Key C]
Strawberry Fields Forever (Take 2) (stereo) [Vocal Key B Flat]
Strawberry Fields Forever (Take 3) (stereo) [Vocal Key B Flat]
Strawberry Fields Forever (Take 4) (stereo) [Vocal Key B Flat]
Strawberry Fields Forever (Take 5) (stereo) [Vocal Key B Flat]
Strawberry Fields Forever (Take 6) (stereo) [Vocal Key B Flat]
Strawberry Fields Forever (Rehearsal - fragment) (stereo) [Vocal Key B Flat]
Strawberry Fields Forever (Take 7) (stereo) [Vocal Key B Flat]
Strawberry Fields Forever (Take 24 - Partial) (mono) [Vocal Key B Flat]
Strawberry Fields Forever (Take 25) (stereo) [Rhythm Key C]
Strawberry Fields Forever (Take 26) (stereo) [Rhythm Key C]
Strawberry Fields Forever (RM9 of Take 26) (mono) [Rhythm Key C]
Strawberry Fields Forever (RM3 of Take 7) (mono) [Vocal Key B Flat]
Strawberry Fields Forever (RM3 of Take 7+Take 24 Drums - Anthology CD) (mono) [Vocal Key B Flat]

But wait.....we're not done yet:

Strawberry Fields Forever (Take 1 - Anthology DVD Mix) (stereo) [Rhythm Key C]
Strawberry Fields Forever (RS of Take 25 - Alternate Mix) (stereo) [Rhythm Key C]
Strawberry Fields Forever (Edit of Takes 1,7+26 - Abbey Road Show Comp) (stereo)
Strawberry Fields Forever (RS of Edit of Takes 7+26 - Anthology DVD) (stereo)

Want some more?

Strawberry Fields Forever (Take 1) (Multi-track Playback) (mono)
Strawberry Fields Forever (Take 7) (Multi-track Playback) (mono)
Strawberry Fields Forever (Take 26) (Mulit-track Playback) (mono)

Still not happy.....need some more SFF?

Strawberry Fields Forever (Take 1) (stereo) [Vocal Key B]
Strawberry Fields Forever (Take 1 - With Overdubs) (mono) [Vocal Key B]
Strawberry Fields Forever (Take 2) (stereo) [Rhythm Key A]
Strawberry Fields Forever (Take 3) (stereo) [Rhythm Key A]
Strawberry Fields Forever (Take 4) (stereo) [Rhythm Key A]
Strawberry Fields Forever (Take 5) (stereo) [Rhythm Key A]
Strawberry Fields Forever (Take 6) (stereo) [Vocal Key A Flat] v2
Strawberry Fields Forever (Rehearsal - fragment) (stereo) [Rhythm Key A]
Strawberry Fields Forever (Take 7) (stereo) [Rhythm Key A]
Strawberry Fields Forever (Take 25) (stereo) [Vocal Key B]
Strawberry Fields Forever (Take 26) (stereo) [Vocal Key B]
Strawberry Fields Forever (RM9 of Take 26) (mono) [Vocal Key B]
Strawberry Fields Forever (RS of Take 25 - Alternate Mix) (stereo) [Vocal Key B]

Oh....we're not finished yet! He also included alternate source materials as well.

Strawberry Fields Forever (Take 1 - With Overdubs) (stereo) [Rhythm Key C] Vigotone
Strawberry Fields Forever (Take 2) (stereo) [Vocal Key B Flat] Vigotone
Strawberry Fields Forever (Take 3) (stereo) [Vocal Key B Flat] Vigotone
Strawberry Fields Forever (Take 4) (stereo) [Vocal Key B Flat] Vigotone
Strawberry Fields Forever (Take 5) (stereo) [Vocal Key B Flat] Vigotone
Strawberry Fields Forever (Take 6) (stereo) [Vocal Key B Flat] Vigotone
Strawberry Fields Forever (Rehearsal - fragment) (stereo) [Vocal Key B Flat] Vigotone
Strawberry Fields Forever (Take 7) (stereo) [Vocal Key B Flat] HMC
Strawberry Fields Forever (RS of Take 25 - Alternate Mix) (stereo) Vigotone
Strawberry Fields Forever (Take 1 - With Overdubs) (mono) [Vocal Key B] Vigotone
Strawberry Fields Forever (RS of Take 25 - Alternate Mix) (stereo) [Vocal Key B] Vigotone

So....how well does the commercial release stack up against the *Back To Basics* release?
You be the judge.

If that wasn't enough he also includes multi-track reconstructions of every track on the album that you can use to mix this album yourself. This was three years before the 50th Anniversary release which includes a 5.1 sound track. He recreated the 4 track tapes from scratch! EPIC!

The *Back To Basics* (Canon)...yes...I used the word "Canon" because this series is core material that every Beatles collector should have in their collection and truth be told, if this series was completed it would have allowed me to delete a lot of material in my collection because it is so comprehensive it renders many of the old bootlegs obsolete.

Unfortunately the series has gone unfinished, but don't let that discourage you from seeking this out. Most of the Beatles albums are represented with the exception of the *White Album*, *Abbey Road* and *Let It Be* although he had released materials from these in another project he called: *The Magical Mystery Tour*. That series is an altogether different type of project but it did cover *Abbey Road* as well as a few other albums which were covered more extensively in *Back To Basics*.

The *Back To Basics Series* is only one project contained within the Helter Skelter Records arsenal. The list is fairly large so I won't cover any of those in this review. Perhaps we can cover other treasures in a future edition.

Here is the complete list of all available Back To Basics releases:

- 01-Please Please Me Studio Sessions - Back To Basics (Helter Skelter Records)
- 02-With The Beatles Studio Sessions - Back To Basics (Helter Skelter Records)
- 03-A Hard Days Night Studio Sessions - Back To Basics (Helter Skelter Records)
- 04-Beatles 4 Sale Studio Sessions- Back To Basics (Helter Skelter Records)
- 05-Help! Studio Sessions Back To Basics (Helter Skelter Records)
- 06-Rubber Soul Studio Sessions Back To Basics (Helter Skelter Records)
- 07-Revolver Studio Sessions Back To Basics (Helter Skelter Records) - Beta
- 08-Sgt. Pepper Studio Sessions Back To Basics (Helter Skelter Records)
- 09-Magical Mystery Tour Studio Sessions - Back To Basics (Helter Skelter Records)

Please Please Me has 51 tracks.

With The Beatles has 77 tracks.

A Hard Days Night has 81 tracks.

Beatles For Sale has 63 tracks.

HELP! has 93 tracks.

Rubber Soul has 75 tracks.

Revolver has 73 tracks.

Sgt Pepper has 123 tracks plus a full set of reconstructed multitracks for every track on the album plus some other bonus material.

Magical Mystery Tour has 94 tracks plus reconstructed multitracks for *Hello Goodbye*, *I Am The Walrus*, *All You Need Is Love*, *Hey Bulldog*. Also included is the best representation of the "Inner Light" recording session and also includes *Almost Shankara* (Take 1).

A few more footnotes to this series:

The first thing that you will notice is that in the above list you will see that *Revolver* has the word "Beta" after it. That is because it was the first draft of the project and he never completely finished it before jumping into *Sgt Pepper*, but with 73 tracks I'd hardly call it a beta. I can only assume that *Sgt Pepper* was his favorite because he spent a lot of time putting it together. By the time he got to work on *Magical Mystery Tour* he had already put his sights on the *Moggical Mystery* website (now defunct) and was working on that project which sort of took him off course with regards to actually finishing *Back To Basics*. Another change that took place over time was that a few of these releases got upgraded and in doing so, rather than keeping the files stored in cd format within the folders and upgrading and or editing the artwork, he instead chose to go with an "iTunes" style layout and simply numbered all of the tracks and put them into one folder and added simple cover art to embed into your iTunes catalog so it would display while the audio was being played. The original releases contained sub folders...disc 1 and disc 2 and so on. If you are wondering why I am referring to "cds" as folders, it is because these were not released as silver pressed cds but were shared privately and for free as a titled folder containing sub-folders for each disc within that title or set. Some of these releases contained 3 or 4 or more sub-folders or "cds" making these sets complete studio sessions or as close as they can be given the available material.

The people who were privy to getting these releases usually got the final version where I ended up with every single variation of each of the releases from beginning to end and I watched this project morph from one form into another as time went on but by the end of the project the body of work that was released in the *Back To Basics* series is the most comprehensive series to date. *Back To Basics* is well thought out, well organized and contains the best sounding outtakes I've ever heard and all of the audio for any particular recording session is available all in one place.

I could go more in depth into this series but I wouldn't want to spoil the surprises and all of its treasures it contains. I'll leave it to you to seek it out and enjoy the many hours of discovery you will find this series has to offer. You will not be disappointed.

"And in the end...the love you take...is equal to the love...you make."

Peace,
Beatles4Ever (B4E)

HELTER SKELTER DISCOGRAPHY

The Beatles - Get Back: The Elektra Acetate (Helter Skelter Records)

The Beatles - Rubber Soul Studio Sessions Back To Basics (Helter Skelter) 4CD

The Beatles - "One Bird A Humming..." A Festive Fab Four Feast (RMW/HSR) 2CD

The Beatles - Yellow Chatter Custard Vol.2 (Helter Skelter Records)

The Beatles - Yellow Chatter Custard Vol.1 (Helter Skelter Records)

The Beatles: Help! Studio Sessions: Back To Basics (Helter Skelter Records) 3CD

The Beatles - Beatles For Sale Studio Sessions: Back To Basics (HSR) 2CD

The Beatles - From The Basement To The Boardroom (Darthdisc/HS) 2CD

The Beatles - A Hard Days Night Studio Sessions: Back To Basics (4CD) HSR

The Beatles - Please Please Me Studio Sessions: Back To Basics (2CD) NEW

The Beatles - With The Beatles Studio Sessions: Back To Basics (HSR06-07) 2CD

The Beatles - Ch*#%t You Know It Ain't Easy (Helter Skelter) HSR05

The Beatles - The Peter Sellers Tape Remastered (HSR04)

Beatlesrama - What goes on ...the complete radio shows 1-50

The Beatles – Revolver Sessions: Back To Basics

The Beatles – Sergeant Pepper: Back To Basics

The Beatles – Magical Mystery Tour: Back To Basics

The Beatles – Abbey Road: Back To Basics

The Beatles – The Christmas Album: Back To Basics

The Beatles - Get Back Electra V2: Back To Basics

The Beatles – Live At The Hollywood Bowl: Back To Basics

The Beatles – Magical Mystery Tour 5.1 Mixes

The Beatles – Magical Mystery Tour Blue Ray Mixes

The Beatles – Magical Mystery Tour Stereo 2012 Mixes

The Beatles – Yellow Submarine Blue Ray 5.1

The Beatles – Untouched

The Beatles - MMT/Sgt Pepper HRS 27

"Abbey Road - A Moggical Mystery Tour" undated - HSR028 credited as "an addendum to the multitracks of Abbey Road - A Moggical Mystery Tour" 19 tracks

"Rubber Soul - A Moggical Mystery Tour" dated 2012 - HSR-026 3 discs labeled "Multis 1 (46 tracks)", Multis 2 (24 tracks) and "Outtakes & Mixes CD (13 tracks)

"Beatles TV Present Rock Band Rubber Soul," a DVD dated 2010 credited as "authored by Helter Skelter"



BOOTLEG ZONE

The BootlegZone and Brown Zebra

By Sara Schmidt

With the boom of both the Internet and Beatles bootlegs in the late 1990s, the two were bound to come together. There were several places online for fans to talk about bootlegs and even trade them. The “Beatles Rumor Mill” board and the Beatlegs Yahoo group were popular spots. However, what was missing was a database of all the Beatles bootleg CDs and vinyl with complete tracklists. The Beatleg Project was just what was needed. On September 29, 1996, a fan in Belgium called “tilleul” wrote a piece of software called “The Beatleg Manager.” He shared a working database on CompuServe. They did not allow bootlegs to be discussed openly, so the names of the labels were all in code. Yellow Dog became known as “the little yellow puppy.” On June 2, 1999, tilleul moved his software for what was the official launch of the Beatleg Project. At the time it housed 632 CDs and 82 vinyl boots with a total of 1103 Beatles and related listings. The announcement read, “I can confirm that the software is user-friendly allowing searches of the databases.” At first it was on Xoom and later moved to supporter “7ater”’s own server called Tacoshell.

With the assistance of other collectors, the Beatleg Project turned into the BootlegZone website on May 5, 2001. Visitors were able to cross-reference track listings download high-quality scans of the covers and liner notes and review the discs. For new collectors, there was a list of “core” beatlegs all fans should have in their own collection. With the advent of the CD burner, fans were trading discs through the mail. The BootlegZone made it easy to locate other collectors that had the disc you were looking for. There was a “wall of shame” to call out those that did not honor trades.

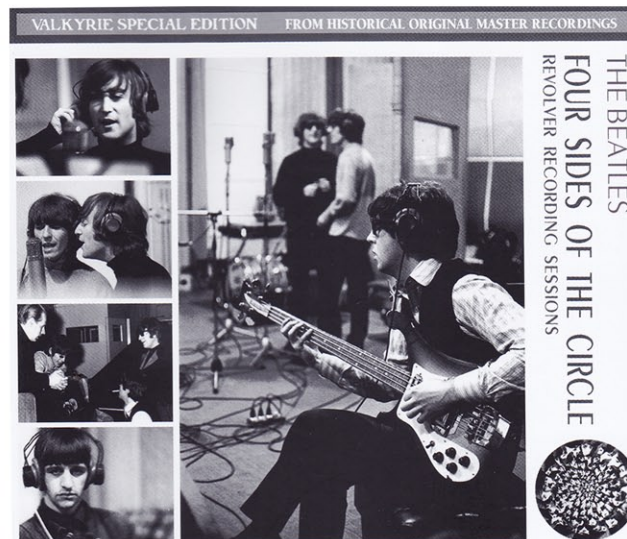
The website also had a discussion forum used to talk about upcoming releases. As is common in these forums, friendships grew among collectors. In 2005, a group of these friends all chipped in a total of \$6000 to purchase three tapes of the complete Beatles 1965 Shea Stadium concert taken from the indoor sound system before any of the overdubs. That auction went for \$8000, so the group decided to bid on a tape of Cilla Black and Paul McCartney practicing the song “Step Inside Love.” With money left over, they were able to purchase a tape from January 1970 of a home recording of John, Yoko, and Kyoko. They named their label “Brown Zebra” after the bootleg tradition of a colored animal, and the initials are BZ as in The BootlegZone. The disc came out for trade only in 2006 under the name “The BZ Auction Tape.” While not the best Beatles bootleg out there, it was a labor of love among fans from around the globe that only knew each through an online forum. Plans had been made for other releases under the Brown Zebra label, but as technology changed, so did the interest in the new project.

Four Sides Of The Circle

Label: Misterclaudel/ 5 Disc Set

Revolver (aka: *Four Sides Of The Circle* or *Abracadabra*) was released in 1966 to high acclaim among fans and scholars. The predecessor to *Sgt. Pepper*, *Revolver* broke much new ground and proved to be a break out album for George Harrison. *Revolver* has long been my favorite Beatles album, and hearing these alternate versions is a real joy.

Misterclaudel is mostly known for their wonderful remastering and reworking of classic Beatlegs. This Japanese company professionally packages mostly already existing Beatlegs and makes them available for a modest rate. The following two releases are great examples of their work. Following these reviews is their current discography.



DISC ONE

PAPERBACK WRITER:

01. Take 1 (breakdown / Source 1)/ 02. Take 1 (breakdown / Source 2) /03. Take 2 (complete backing track) Overdubs onto Take 2 /04. First Lead Vocal & Backings + Guitar fills/ 05. Bass SI (multitrack)/ 06. Second Lead Vocal & Backings vocals/ 07. Mixdown full Take with organ SI/ 08. RM October 31, 1966/ 09. RS from Acetate/ MULTITRACKS: 10. Separation process/ 11. All Vocals/ 12. Instrumental

RAIN:

13. Take 4 (monitor mix – partial) April 16, 1966 /14. Take 5 Lead vocal + Bass SI/ 15. Backwards Tape/16. Take 5 Tambourine + extra vocals SI/ 17. Backing vocals overdubs Onto Take 6/ 18. Take 7/ 19. RM 3/ MULTITRACKS: 20. George Martin on Backwards Tape /21. Drums on front

TAXMAN:

22. Take 11 Single vocal track (partial) /23. Take 11 ADT vocal /24. Lead Guitar + Tambourine SI/25. More Guitar + Backing vocals SI/26. Take 11 with Overdubs April 22, 1966 /27. Reduction Take 12 /28. Backing vocals remake SI May 16, 1966 /29. Intro SI /30. RM 4 /31. RM 5 & 6 Edit /32. RS 1 & 2 Edit
MULTITRACKS: 33. Tape Process /34. Instrumental

DISC TWO

ELEANOR RIGBY:

01.Demo April 28, 1966 /02. Between Takes 1 & 2 (partial) /03. Take 14 April 29, 1966 /04. Take 15 Single vocal track /05. Take 15 Paul vocal overdub /06. John & George Backing SI /07. Paul Third vocal SI /08. Paul Fourth vocal SI /09. Acetate test mix

I'M ONLY SLEEPING:

10. Rehearsal /11.Take 1 /12. Take 2 (breakdown) /13. Take 11 with SI /14. Vocals SI on Take 11 /15. Vocal overdubs w / Guitar SI /16. Take 13 RM 5 May 20, 1966 /17. Take 13 RS 1 /18. Take 13 RS 2 /19. Take 13 RM 6

LOVE YOU TO: April 13, 1966

20. Take 7 RM 1, 2 & 3 (longer)

HERE, THERE AND EVERYWHERE:

21. Take 7 & Vocal SI from Take 13 /22. Take 13 Harmonies SI (partial) /23. Take 14 (Take 13 with vocal SI) /24. Second Paul vocal & Lead Guitar SI/ Monitor Mixes from Take 14: 25. Composite # 1 /26. Composite # 2/27. Off Line # 1 /28. Off Line # 2 /29. Off Line # 3 /30. Off Line # 4

YELLOW SUBMARINE:

31. Take 1 (partial) /32. Take 4 (complete) /33. Take 5 Vocals Inserts SI # 1 & # 2 /34. Take 5 John Vocal Insert SI /35. Spoken Intro (partial) /36. Sound & vocal effects

OVERDUBS ONTO TAKE 5: 37. Paul backing vocal SI /38. Additional Backing Vocals SI /39. Backing Vocals with Mal on Bass Drum /40. All vocal tracks (multitrack) /41. Take 5 Alternate Sound effects Mix

DISC THREE

YELLOW SUBMARINE:

01. Rough Remix 1 different Brass tape/02. Final Brass Band tape mix /03. RM 5/04. RS
MULTITRACK: 05. Instrumental /06. Control Room Monitor Mix/ EXTRAS: 07. 1968 RM /08. 1996 Enhanced Mix

SHE SAID SHE SAID: March 1966

HOME DEMOS: HE SAID HE SAID SESSION 1: 09 – Demo # 1 /10 – Demo # 2 False Start /11 – Demo # 3 /12 – Demo # 4 /13 – Demo # 5

HE SAID HE SAID SESSION 2: 14. Demo # 6

SHE SAID SHE SAID SESSION 3: 15. Demo # 7 w / False Start /16. Demos # 8 & # 9/17. RM Acetate

CHANNEL MIX: 18. Left (mono) /19. Right (mono)

GOOD DAY SUNSHINE:

20. Take 1 with SI (Left Channel Mix Mono)/21. Overdubs onto Take 1 (Right Channel Mix Mono)/22. RM 7 /23. RS 1

AND YOUR BIRD CAN SING:

SESSION 1

24. Take 2 with Vocal track # 1 /25. Take 2 Bass, Guitar & Second Vocals SI /26. Take 2 Vocals Overdub # 3 w / extra guitar solo SI Take 2 /27. Three Vocals And SI (1996 Composite)

April 26, 1966 RE-MAKE SESSION: /28. Take 3 (Breakdown) /29. Take 6 (Final Only) /30. Take 10 Cymbal, tambourine and handclaps SI /31. Alternate Guitar SI # 1 /32. Take 10 RM 5 /33. Guitar SI # 2 re-make (multitrack) /34. Guitar solos comparisons /35. Takes 10 & 6 Unreleased Instrumental/36. Takes 10 & 6 no ADT vocals /37. Vocals with ADT (multitrack)/38. RM 7 & 8 for the US/39. RS 1 & 2 edit for the US /40. RS 1 & 2 edit for the UK/41: RM edit for US/ 42. Edit of RM 9 & 10 for the UK/ MULTITRACK: 43. Instrumental

DISC FOUR

FOR NO ONE:

MONITOR MIXES: /01. Rehearsal /02. Take 1 /03. Take 2 /04. Take 7 /05. Take 8 /06. Take 9/ 07. Take 10 SI # 1 (monitor mix # 1) /08. Take 10 SI # 2 (monitor mix # 2) /09. Take 10 SI (monitor mix # 3) /10. Take 10 SI (composite monitor mix) /11. Take 10 SI Clavichord track /12. Take 10 SI Vocal track/13. Take 14 SI Alternate Horn (monitor mix) /14. Take 14 SI French Horn/ MULTITRACK: 15. Take 10 backing track

DOCTOR ROBERT:

16. RM4 for the US/17. Acetate Test Mix/18. RS 1 for the US

I WANT TO TELL YOU:

19. Pre-Take 1 (partial)/20. RS from Take 4 (full intro)

GOT TO GET YOU INTO MY LIFE:

21. Take 5/22. Tape reduction Take 9/ CHANNEL MIXES: /23. Take 8 partial from 5.1 mix /24. Take 8 with SI (Left Channel / mono) /25. Brass SI # 1 partial from 5.1 /26. Brass SI # 2 partial from 5.1 /27. Second Vocal SI partial from 5.1 /28. Take 9 SI/29. RM 8 different vocal at end/ 30. RS1 different vocal at end/ EXTRAS: 31. RM & RS End comparison / CLIFF BENNET AND THE REBEL ROUSERS SESSION: 32. Paul on Piano and Producer

TOMORROW NEVER KNOWS:

33. Take 1 alternate intro /34. Take 1/35. Take 3 RM 8 Mono Matrix II/36. Take 3 RM 11 Mono Matrix I/37. Acetate Test RM 11/38. Take 3 RS 6/ MULTITRACKS : /39. Take 1 (mixing desk) /40. Take 3 (full end) (mixing desk)/41. Take 3 monitor mix /42. George Martin explains

DISC FIVE

ALTERNATE MIXES & WORLDWIDE VARIATIONS

PAPERBACK WRITER:

01. 1966 Japanese EP Duophonic /02. 1970 US 'Hey Jude' LP Stereo reversed /03. 1979 unreleased US 'Collector's Items' LP Stereo /04. 1982 UK '20 Greatest Hits' LP Stereo Center /05. 1983 UK 'Abbey Road Show' John Barrett Stereo /06. 1996 'Anthology' Video Mix Stereo /07. 2001 'Beatles I' Video mix Stereo /08. 2009 'Rockband' mix

RAIN:

09. 1983 UK 'Abbey Road Show' John Barrett Stereo /10. 1996/2003 'Anthology' Video Mix Stereo /11. 1996 'Anthology' Laserdisc Stereo

TAXMAN:

12. 1966 French 'Revolver' LP Mono clean intro /13. 1966 French 'Revolver' LP Stereo clean intro /14. 1966 Mexican 'Revolver' LP Mono clean intro /15. 1976 US "Rock' N 'Roll Music" LP Stereo reversed /16. 2009 'Rockband' mix

ELEANOR RIGBY:

17. 1968' YS Film ' Stereo /18. 1987 'YS Film' Laserdisc Stereo

I'M ONLY SLEEPING:

19. 1966 French EP Mono slightly dif EQ /20. 1966 US "Yesterday and Today" LP Duophonic

LOVE YOU TOO:

21. 2011 "LITMW" Video Stereo /22. 2011 5.1 separation

HERE, THERE AND EVERY WHERE:

23. 1977 "Love Songs" LP Stereo reversed /24. 1980 "Ballads" LP Stereo

YELLOW SUBMARINE:

25. 1968 'YS Film' Stereo /26. 1982 UK '20 Greatest Hits' LP Stereo /27. 2009 "Rockband" mix

AND YOUR BIRD CAN SING:

28. 1996 US "Yesterday and Today" LP Duophonic /29. 2009 "Rockband" mix

FOR NO ONE:

30. 1977 "Love Songs" LP Stereo reversed

DR. ROBERT:

31. 1996 US "Yesterday and Today" LP Duophonic

GOT TO GET YOU INTO MY LIFE:

32. 1976 US "Rock 'N' Roll Music" LP Stereo reversed /33. 1976 Single Stereo with echo

The Beatles - Great Scott! It's...The Beatles

(MJ1502) Internet Download 2015

The Complete Recordings of Roger Scott



*The following notes are taken from the BootlegZone Forum:

“Presented here for your listening pleasure are all of the available in-line copies of Beatles tapes liberated from Abbey Road Studios by British DJ Roger Scott. Roger Scott was a British DJ who worked for Capital Radio out of London. He lent his voice to the 1983 *Beatles at Abbey Road*, a tour of Abbey Road Studios which showcased video and unreleased audio by The Beatles. In preparing the audio for the show, he assisted John Barrett in the studio and managed to make both off-line and in-line copies of many Beatles recordings, maybe even walking out with originals of some. He used some of these recordings in his 1984 Westwood One radio series entitled *Sgt. Pepper's Lonely Hearts Club Band: A History of the Beatle Years*. Sadly, Roger Scott died of cancer in 1989.

Originally released in 1999 as *Turn Me On Dead Man: The John Barrett Tapes*. A revelatory two disc set from Vigotone – one of the last of their releases before they were busted in New Orleans.

When needed, they have been restored to the correct speed, to the correct EQ, and to the correct channel alignment. All major dropouts have been repaired by using EQ only. Finally, the selections have been lightly supplemented by more complete Scott and non-Scott recordings where appropriate by precisely matching the speed, EQ, and noise. 149 tracks on 6 CDs. Comes with 32-page full color booklet with extensive liner notes and an index reference on which old bootleg CD you can find the “original” version so you can compare the sound quality of this release to previous outputs.

Tracklist:

DISC 1

- 01) How Do You Do It (URT)
- 02) There's A Place, take 1 (TIO + S2S)
- 03) There's A Place, take 2 (S2S)
- 04) There's A Place, takes 3-4 (S2S)
- 05) There's A Place, take 5-6 (S2S)
- 06) There's A Place, take 7-8 (S2S)
- 07) There's A Place, take 9 (S2S)
- 08) There's A Place, take 10 (S2S + TIO)
- 09) I Saw Her Standing There, take 1 (TIO + S2S)
- 10) I Saw Her Standing There, take 2 (S2S)
- 11) I Saw Her Standing There, takes 3-5 (S2S)
- 12) I Saw Her Standing There, takes 6-8 (S2S)
- 13) I Saw Her Standing There, take 9 (S2S + FAAB)
- 14) Do You Want To Know A Secret, take 7 (Boot63 + S2S)
- 15) Do You Want To Know A Secret, take 8 (S2S)
- 16) A Taste Of Honey, take 6 (S2S + Mono)
- 17) A Taste Of Honey, take 7 (S2S + Mono)
- 18) There's A Place, take 11 (S2S)
- 19) There's A Place, takes 12-13 (S2S)
- 20) I Saw Her Standing There, take 10 (S2S)
- 21) I Saw Her Standing There, takes 11-12 (S2S)
- 22) Misery, take 1 (S2S)
- 23) Misery, takes 2-5 (S2S)
- 24) Misery, take 6 (S2S)

25) Misery, take 7 (S2S)

26) Misery, takes 8-9 (S2S + TIO)

Bonus - Do You Want To Know A Secret, takes 7-8 in stereo (Boot63 + S2S)

DISC 2

01) From Me To You, takes 1-2 (S2S)

02) From Me To You, take 3 (S2S)

03) From Me To You, take 4 (S2S)

04) From Me To You, take 5 (S2S)

05) From Me To You, takes 6-7 (S2S)

06) Thank You Girl, take 1 (S2S)

07) Thank You Girl, takes 2-4 (S2S)

08) Thank You Girl, take 5 (S2S)

09) Thank You Girl, take 6 (S2S)

10) Thank You Girl, takes 7-13 (S2S)

11) From Me To You, take 8 announcement and master edit (S2S)

12) From Me To You, remnants of takes 8-13 (S2S)

13) One After 909, takes 1-2 (S2S + SS)

14) One After 909, take 3 (S2S + SS)

15) One After 909, takes 4-5 (Anthology + SS)

16) Messages To Australia (MTA)

17) Hold Me Tight, takes 20-21 (TIO + SS)

18) Hold Me Tight, takes 22-24 (SS)

19) Hold Me Tight, takes 25-26 (SS + S2S)

20) Hold Me Tight, takes 27-28 (SS + S2S)

21) Hold Me Tight, take 29 (SS)

22) Don't Bother Me, take 10 (SS)

23) Don't Bother Me, takes 11-13 (SS)

Bonus - From Me To You, mono version in stereo (S2S)

Bonus - Thank You Girl, mono version in stereo (S2S + Mono)

DISC 3

01) Can't Buy Me Love, takes 2-3 (TIO + URT)

02) A Hard Day's Night, take 1 (Anthology + S2S)

03) A Hard Day's Night, takes 2-4 (TM + S2S)

04) A Hard Day's Night, take 5 (S2S)

05) A Hard Day's Night, takes 6-7 (S2S)

06) A Hard Day's Night, takes 8-9 (S2S + AHDNBlu)

07) I'm A Loser, takes 1-2 (S2S)

08) I'm A Loser, take 3 (S2S + UM)

09) I'm A Loser, takes 4-6 (S2S)

10) I'm A Loser, take 7 (S2S)

11) She's A Woman, take 2 (URT + UM)

12) She's A Woman, takes 3-6 (UM + TIO)

13) She's A Woman, take 7 (S2S + UM)

14) I Feel Fine, takes 1-2 (TIO + S2S)

15) I Feel Fine, take 5 (S2S)

16) I Feel Fine, take 6 (S2S)

17) I Feel Fine, takes 7 (fragment) and 9 (S2S + Red)

18) Christmas Message (Hello Dolly); Speech, take 1 (CCC)

19) Speech, take 2 (UCC)

20) Speech, takes 3-5 (UCC)

21) Another Beatles Christmas Record, different edit (UCC)

DISC 4

- 01) Ticket To Ride, Scott mix (AHOTBY + Audifon)
- 02) Yes It Is, take 1 (TIO + S2S)
- 03) Yes It Is, takes 2-7 (S2S)
- 04) Yes It Is, takes 8-9 (S2S)
- 05) Yes It Is, takes 10 and 14 (S2S + TIO)
- 06) If You've Got Trouble (UT)
- 07) That Means A Lot (UT)
- 08) Help!, takes 1-3, 4 chat (TIO)
- 09) Help!, take 5 (S2S)
- 10) Help!, takes 6-7 (S2S)
- 11) Help!, takes 8-9 (S2S)
- 12) Help!, take 10 (S2S)
- 13) Help!, takes 11-12 (S2S)
- 14) Help!, RS2 (S2S)
- 15) Run For Your Life, chat (S2S + ADITL)
- 16) Norwegian Wood, take 1 (MM + UT)
- 17) Day Tripper, take 1 (S2S)
- 18) Day Tripper, takes 2-3 (S2S)
- 19) We Can Work It Out, take 1 (S2S)
- 20) We Can Work It Out, take 2 (S2S)
- 21) Think For Yourself, studio chat (MT'05)

DISC 5

- 01) Paperback Writer, takes 1-2 (S2S + UT)
- 02) Rain, RS1 (UT + USB)

- 03) Strawberry Fields Forever, take 1 (UT)
- 04) Strawberry Fields Forever, takes 2-4 (UT)
- 05) Strawberry Fields Forever, takes 5-6 (UT)
- 06) Strawberry Fields Forever, take 7 (TIO)
- 07) Strawberry Fields Forever, take 25 minus track 2 (UT)
- 08) Strawberry Fields Forever, take 26 minus beginning vocal (UT)
- 09) Strawberry Fields Forever, take 25 (UT + TIO)
- 10) Strawberry Fields Forever, take 26 (TIO + UT)
- 11) When I'm 64, take 3 announcement only (TIO)
- 12) A Day In The Life, RS1 (ADITL)
- 13) A Day In The Life, RS2 (ADITL)
- 14) A Day In The Life, RS3 (ADITL)
- 15) A Day In The Life, RS4 (ADITL)
- 16) A Day In The Life, RS5 (ADITL)
- 17) A Day In The Life, RS6 (ADITL)
- 18) A Day In The Life, RS7 (ADITL)
- 19) A Day In The Life, RS8 (ADITL)
- 20) A Day In The Life, RS9 (ADITL)

DISC 6

- 01) All You Need Is Love, take 59 (RT + UT)
- 02) Flying, take 8 + overdubs 1-5 (MT(UC))
- 03) Hello Goodbye, take 1 (MT'05)
- 04) Lady Madonna, take 4 (ADITL)
- 05) Lady Madonna, take 5 (UM)
- 06) Lady Madonna, RS1 (ADITL + USB)

07) While My Guitar Gently Weeps, take 1 (ADITL + TM)

08) Hey Jude, Las Vegas Tune, St. Louis Blues (TIO)

09) Hey Jude, take 9 (ADITL)

10) Not Guilty (PST + TIO)

11) What's The New Mary Jane, take 4 (UM)

12) Because, vocals only (RB + ADITL)

Bonus - Can't Buy Me Love, take 4 without guitar solo (TIO + AHDNBlu + RB)

Bonus - When I'm 64, take 3 reconstruction (TIO + RB)

Coding info:

URT: Ultra Rare Tracks (Swingin' Pig)

TIO: Take It Off (HMC)

S2S: Studio 2 Sessions at Abbey Road (Yellow Dog)

FAAB: Free As A Bird CD Single (Apple)*

Boot63: The Beatles Bootleg Recordings 1963 (Apple)

Mono: Beatles in Mono CD Box Set (Apple)*

SS: Studio Sessions (Tobe Milo)

Anthology: The Beatles Anthology CDs (Apple)*

MTA: Message to Australia (Yellow Dog 2004)

TM: True Masters (Geritol)*

AHDNBlu: A Hard Day's Night Blu Ray 5.1 soundtrack*

UM: Unsurpassed Masters (Yellow Dog)

Red: The Beatles 1962-1966 UK Red Vinyl (Pbthal)*

CCC: Complete Christmas Collection (Yellow Dog)

UCC: The Ultimate Christmas Collection (Yellow Dog 2003)

AHOTBY: Sgt Pepper: A History Of The Beatle Years (RMW)

Audifon: Anthology (Audifon)

UT: Unsurpassed Masters (Unique Tracks)

ADITL: A Day In The Life (Yellow Dog 2001)

MM: More Masters (Roaring Mouse)*

MT'05: Miscellaneous Tracks (Yellow Dog 2005)

USB: The Beatles USB Box Set (Apple)*

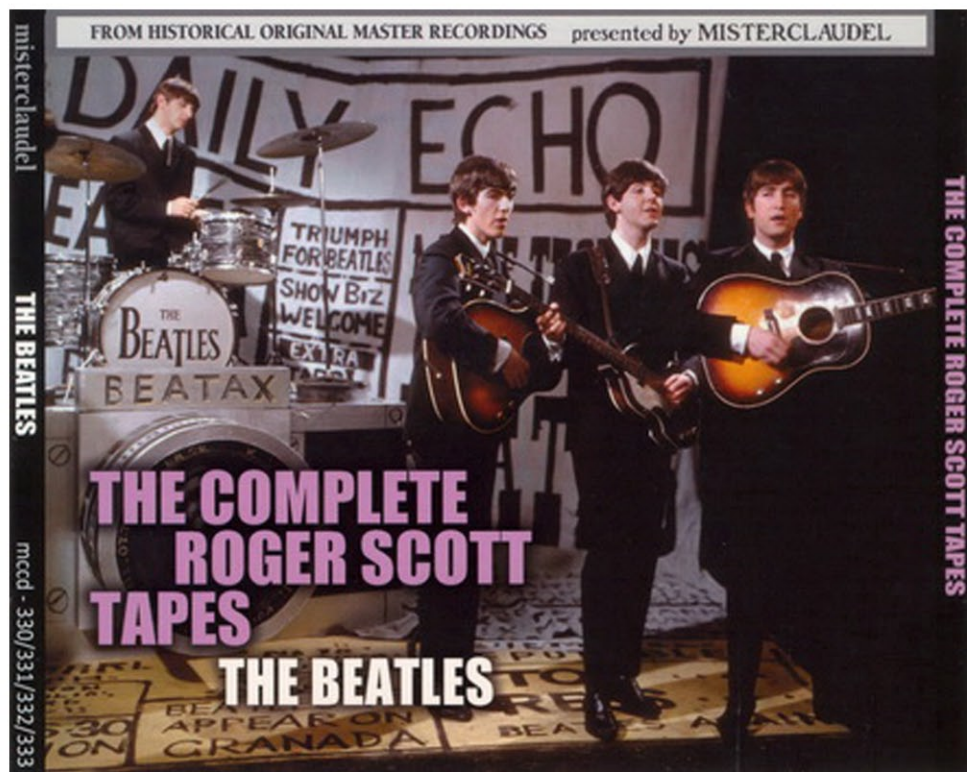
RT: Rare Tracks (Red Square)

MT(UC): Ultimate Collection Miscellaneous Tracks (Yellow Dog)

PST: The Peter Sellers Tape (Masterdisc)*

RB: Rockband Multitracks*

* indicates non-Scott sources used for short augmentation only



There are two recent versions of *A Doll's House* – one release by HMC and the other by Misterclaudel. Obviously, the Misterclaudel version is the one to seek out for the most complete inclusion of song variations.

A Doll's House

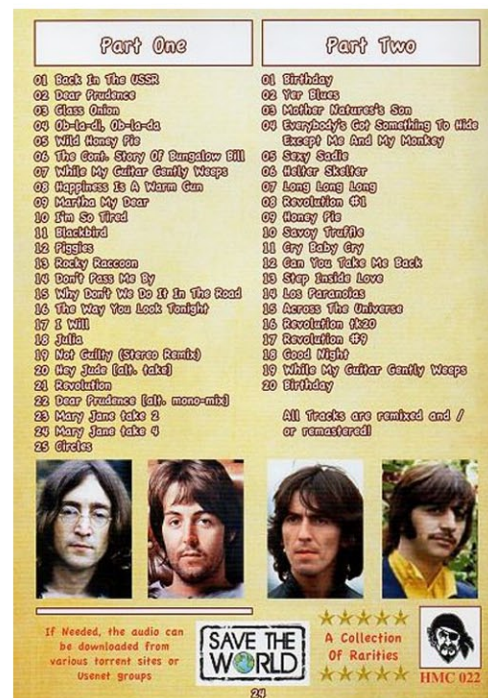
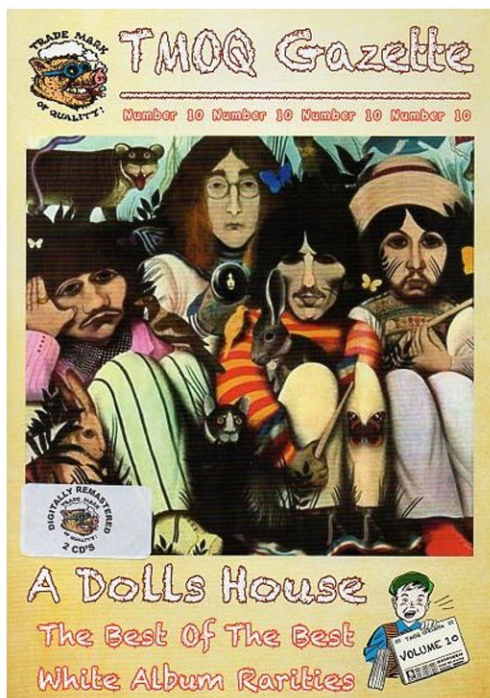
The Best Of The White Album Rarities

TMOQ Gazette #10

His Master's Choice (HMC 022) 2013

Total Time: Disc 1 - 74:24/ Disc 2 - 73:49

A Doll's House was the original working title of *The Beatles (White Album)*. It was later changed when the English group Family released their LP *Music In A Doll's House* in July of 1968. This two-cd set is a great collection of the 'best of' the outtakes from *The White Album*. However, since the official release of the official Apple box set in 2018, it is a bit superfluous now. Still, there are tracks not on the official set, so it is worth seeking out. HMC has taken *Rock Band* files, *Anthology* tracks and Kinfauns outtakes to make up this set. Excellent sound quality and a nice booklet of photos, liner notes and interviews.

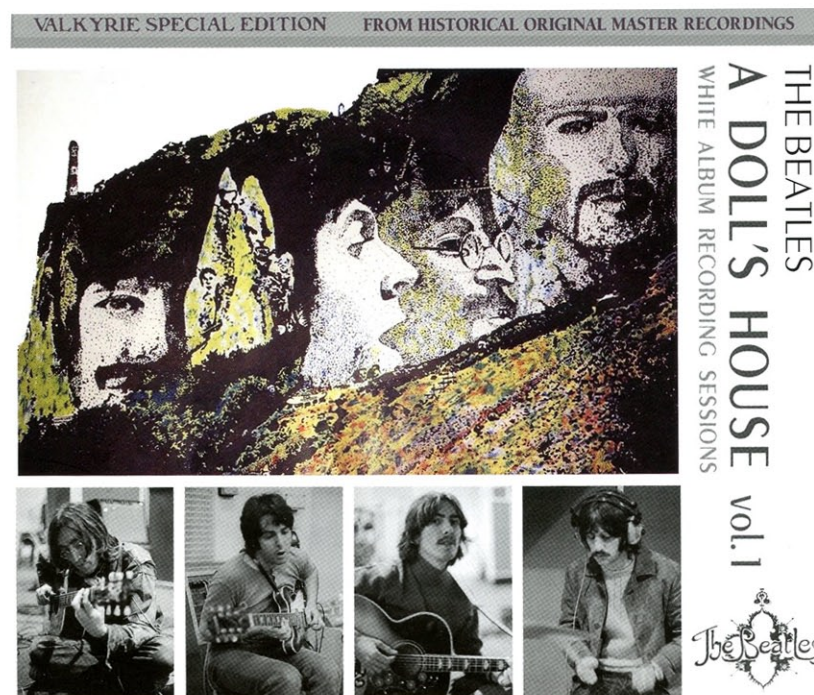


A Doll's House (Vol. 1)

Label: Misterclaudel/ 6 CD Set/ 2019

Here is the press release from Misterclaudel describing the first *A Doll's House*:

“This work contains the session sound source of this white album. It will be an unprecedented volume and will be no more monumental, including many first appearance sound sources. There have been numerous titles that have included numerous white album session sound sources, but this work covers not only the preexisting sound source but also many other first appearance sound sources that have never been heard by anyone There. Besides, the original is a double album, it really goes up to 18 disks as a session sound source of the white album. This time the set was divided into Volume 1, Vol. 2, Vol 3 and each set was divided into 3 sets of 6 sets each and it was decided to be released. This work is Vol.1. Permanent preservation of a beautiful picture / disk specification A tightly pressed board. Slip case included.”



DISC ONE

BACK IN THE USSR:

01. Demo/02. Take 5 unedited chat/03. Take 5 vocal track/04. Piano SI (multitrack)/05. Single Vocal track + BV (5.1 mix) /06. Second Vocal track + BV (5.1 mix) /07. All vocals (multitrack) /08. Take 6 /09. Take 6 RM 1 /10. Advance Acetate Rough Mix/ EXTRA: 11. No piano and second guitar (5.1. mix)

DEAR PRUDENCE:

12. Demo/13. Vocal backup track (snippet)/14. Take 1 w/original drum track /15. Guitar, piano & percussion (multitrack) /16. Lead guitar SI (multitrack) /17. Drums and piano SI (multitrack) /18. Bass & tambourine SI (multitrack) /19. Unknown overdub chat /20. Take 1 alternate basic mix /21. Take 1 alternate mix unused Bass SI /22. Rough Mix 23. RM 1

GLASS ONION:

24. Demo #1 /25. Demo #2 /26. Double tracked demo/27. Take 10/28. Take 33 SI

DISC TWO

GLASS ONION:

01. Take 33 extra SI/02. Take 33 RM2/03. Strings/04. Intrumental w/Rough low vocal

OB-LA-DI, OB-LA-DA :

05. Demo /06. Demo tape copying/07. Take 3/08. Take 5/09. Take 5 Edit/10. Re-make Session chats /11. Take 21/12. Take 23 Vocal SI (5.1 mix) /13. Take 23 Second Vocal SI (5.1 mix) /14. Take 23 RM21 /15. Advance Acetate Rough Mix/ EXTRAS: /16. 5.1. Mix Left Channel /17. 5.1. Mix Right Channel

WILD HONEY PIE:

18. Take 1 SI #1 /19. Take 1 SI #2 /20. Take 1 SI #3 /21. Take 1 SI #4 /22. Take 1 SI #5 /23. RM6

THE CONTINUING STORY OF BUNGALOW BILL:

24. Unedited Demo (mono) /25. Edited Demo (stereo)/26. Take 2 /27. Take 3 SI #1 /28. Take 3 SI #2 /29. Take 3 SI #3 /30. Take 3 SI #4

WHILE MY GUITAR GENTLY WEEPS:

31. Demo /32. Demo w/organ overdub

DISC THREE

WHILE MY GUITAR GENTLY WEEPS:

01. Take 1 /02. Take 1 alternate Mix /03. Take 1 Loud organ fragment /04. Take 1 edit /05. Take 1 Monitor Mix 1 /06. Take 1 Monitor Mix 2 /07. Take 1 Monitor Mix 3 /08. Take 1 Monitor Mix 4 /09. Take 2/ SECOND VERSION: 10. Lady Madonna (improvisation) /11. Rehearsal with Paul/ THIRD VERSION : 12. Studio Chat Take 1 /13. Let it Be (improvisation) /14. Take 27/OVERDUBS: 15. Take 25 unedited/ MULTITRACKS : 16. Drums /17. Eric Clapton's Guitar /18. Piano and percussion /19. Bass and second Guitar Riff /20. George first vocal and Paul vocal /21. All vocals with extra SI /22. First George Vocal vs Vocal Overdub /23. Organ SI

HAPPINESS IS A WARM GUN:

24. Demo Take 1 (breakdown) /25. Demo Take 2 /26. Demo Take 2 overdubs/27. Take 19

DISC FOUR

HAPPINESS IS A WARM GUN:

01. Take 65 Vocal SI /02. Take 65 Backing Vocals SI #1 /03. Take 65 Backing Vocals SI #2/04. Take 65 Monitor Mix Overdubs /05. Take 65 RS/ EXTRAS: /06. Alternate 5.1 mix left channel /07. Alternate 5.1 mix right channel

MARTHA MY DEAR:

08. Take 1 Basic Track low guide vocal /09. Take 1 Single vocal overdub /10. Double Tracked Vocals/ 11. Instrumental Track

I'M SO TIRED:

12. Demo /13. Demo Tape copying/14. Takes 3, 6 & 9 edit /15. Take 7 /16. Take 14 single vocal track/ 17. Overdubs organ, drums and guitar /18. Take 14 w/overdubs/ MIXING SESSION: 19. Mix #1 Single Vocal Track /20. Mix #2 (breakdown) /21. Mix #3 Single Vocal Track /22. Mix #4 (breakdown) /23. Mix #5 Single Vocal Track /24. Mix #6 Single Vocal Track /25. RM1 Acetate /26. Mix #7 Double and Backing Vocals

BLACKBIRD:

27. Demo /28. Demo Tape copying/ REEL #1 REHEARSAL SESSION: 29. Take 1 – Practice /30. Take 2 – Congratulations /31. Take 3 /32. Take 4 /33. Take 5 /34. Take 6 /35. Chat – Helter Skelter /36. Gone Tomorrow, Here Today /37. Take 7 /38. Improvisation/Chat/Take 8 /39. Take 9/Improvisation

DISC FIVE

BLACKBIRD:

REEL #1 REHEARSAL SESSION : 01. Take 10 /02. Mother Nature's Son #1 /03. Mother Nature's Son #2 /04. Take 11 /05. Take 12 /06. Take 13 /07. Take 14 /08. Take 15 /09. Take 16 /10. Take 17 /11. Take 18 /12. Practice and chat with John /13. Take 19 /14. Studio Chat and harmonium/ REEL #2 RECORDING SESSION: /15. Takes 20 & 21 /16. Take 22 /17. Take 23 /18. Take 27 /19. Take unknown/ 20. Take 32 second vocal SI /21. Take 32 overdub fragment /22. Take 32 Acetate /23. Take 32 RM6 /24. Birds sound effects SI

PIGGIES:

25. Demo /26. Demo Tape copying /27. Demo 1996 mix/edit/28. Take 1 breakdown

29. Unused vocal overdub/30. Take 12 SI #1 (5.1) /31. Take 12 SI #2 (5.1)/32. Violins & Violas SI (5.1)/
33. Cellos SI (5.1) /34. Take 12 Instrumental

ROCKY RACCOON:

35. Demo /36. Demo Tape copying/37. Take 8 unedited /38. Take 9 /39. Take 9 overdubs 40. RM1

DISC SIX

ROCKY RACCOON:

01. Advance Acetate Rough Mix

DON'T PASS ME BY:

02. Take 3 /03. Takes 3-7 mix /04. Take 7 SI /05. Take 7 overdub/06. Take 7 unedited /07. Take 7 SI
unedited /08. Final Violin Mix (5.1.)

A BEGINNING:

09. Take 1 announcement /10. Take 4/11. Vocals, Drums, bells & violin /12. RM 4 /13. Advance Acetate
Rough Mix /14. Violin edit piece

WHY DON'T WE DO IT IN THE ROAD?:

15. Take 4 /16. Take 5/17. Take 5 SI #1 /18. Take 5 SI #2 /19. Take 5 SI #3

I WILL:

20. Take 1 /21. Take 1 dif mix /22. Take 12 breakdown /23. Take 13 /24. Take 19 – Can You Take Me
Back? /25. Take 28 – Blue Moon /26. Take 29 breakdown /27. Take 30 – Down in Havana /28. Take 34 –
Step Inside Love /29. Take 35 – Los Paranoias /30. Take 36 – The Way You Look Tonight /31. Take 65/
Sep 17, 1968 5.1 mixes /32. Take 68 guitar SI /33. Take 68 Second vocal SI /34. Take 68 w/SI /35. Vocal
Bass #1 /36. Vocal Bass #2 /37. Take 68 Vocal bass SI 3/8. Take 68 Maracas SI/ **BONUS TRACK:** 39.
Step Inside Love

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THE BEST BOOTLEG EVER?

THE COMPLETE BBC SESSIONS

Great Dane (GDRCD 9326/9)

Review by Nick Kocz

This 9-CD set is every bit as phenomenal as you've undoubtedly heard. Over 120 studio hours were spent polishing tapes from many sources so that most tracks are "best-ever" sound quality. The beautiful, full-color album-sized booklet displays craftsmanship and quality research on every page, which document the band's complete BBC sessionography and bootleg history. No expense was spared to create one of the best boxed sets ever, commercial or bootleg.

The 247 chronologically-ordered tracks are improved (sometimes drastically so) from previously bootlegged versions. Even the *TEENAGER'S TURN* and *HERE WE GO* material are now highly enjoyable, though I doubt any amount of technical enhancement will ever render these (and many others) "perfect". My personal votes for most improved tracks are "Keep Your Hands Off My Baby" and "Clarabella," which has been restored to reveal a gritty R&B stunner, not the quirky side-show piece I always assumed it to be!

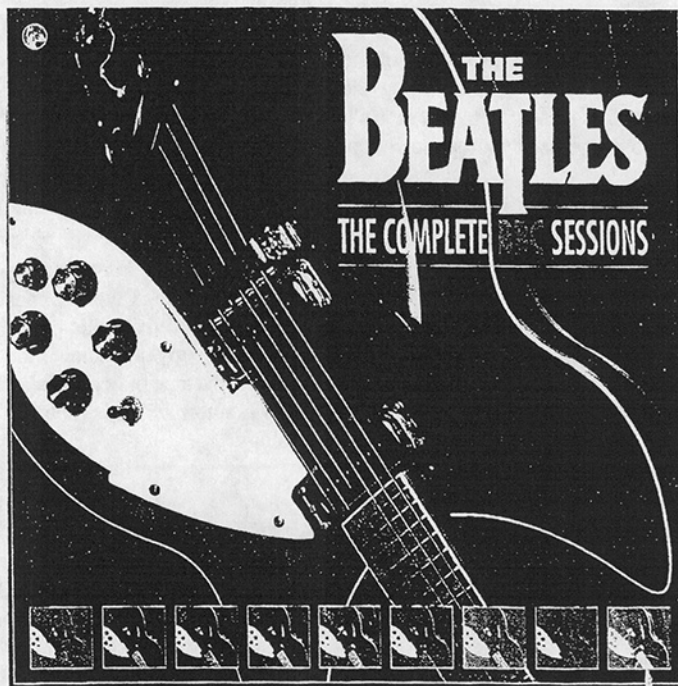
The set's real highlights for many are the eleven previously unbooted tracks which appear here:

"From Me To You" from 6/18/63 POP GOES THE BEATLES

"A Taste of Honey" from 7/4/63 BEAT SHOW

"Twist and Shout" from 7/4/63 BEAT SHOW

"Long Tall Sally" from 8/24/63 SATURDAY CLUB



"She Loves You" from 8/24/63 SATURDAY CLUB

"Glad All Over" from 8/24/63 SATURDAY CLUB

"I'll Get You" from 8/24/63 SATURDAY CLUB

"From Me To You" from 9/3/63 POP GOES THE BEATLES

"I'll Get You" from 10/5/63 SATURDAY CLUB

"She Loves You" from 10/5/63 SATURDAY CLUB

"She Loves You" from 11/3/63 THE KEN DODD SHOW

[The booklet admits "there is no absolute sureness that the version of 'She Loves You'

here included is the one broadcast on THE KEN DODD SHOW; ...it could be from a TV show, and in this case there are good chances that it is from SUNDAY NIGHT AT THE LONDON PALLADIUM, October 13, 1963."]

Also amazing is the amount of previously unbooted banter between the Beatles and their BBC radio hosts included here. These humorous bits were often the shows' highlights and are still amusing thirty years later. Although I made no real attempt to track such material, it is plentiful despite the fact that the booklet apologizes for omitting an occasional few seconds' chat.

[The only consistent area where the set

short-changes in this regard is the FROM US TO YOU: A PARLOPHONE RE-HEARSAL SESSION material. Previous boots offer more of the stray notes and comments that precede these cuts than are available here. Don't be disappointed though - it's only a few seconds of relatively worthless noise we're talking about.]

So are there any drawbacks? Well, actually, a few but they should in no way deter one from buying this otherwise spectacular package.

First off, the Great Dane people did a great job finding alternate source tape for many songs which were already bootlegged, though in less than perfect form. Unfortunately, in some instances the tapes they've chosen for a particular track are in other ways lacking.

For the 3/16/63 SATURDAY CLUB program, the bootleggers used a different source than appeared on the vinyl AT THE BEEB W/PETER BEST! This source tape is much improved (and complete with introductions), but it is periodically interrupted by loud radio interference. This is most annoying on "Misery." [Some of the show's six tracks aren't interrupted at all]. While the overall sound quality is better, it's too bad that the Great Dane people couldn't have grafted in

portions of the W/PETE! tape where needed. After all, the booklet mentions several times that "...in some cases fragments from several different sources had to be edited to restore the song the way it was originally performed and in its best possible quality."

There are other instances where some highs or bass-end were sacrificed to better the track's overall feel. Take SATURDAY CLUB'S 8/13/63 performance of "Long Tall Sally." Note how much more well-defined Ringo's high hats and cymbals sound on the vinyl BEATLES AT THE BEEB VOL. 5 than here. Thankfully, such examples are few and far between.

One of GD's strengths is their ability to mend several different tape fragments together to create a complete track. However, what they've done to "Ooh! My Soul" (PGTB, 8/27/63) is a travesty. The track starts with John screaming "our romance," which sounds just like a fragment from a "Slow Down" performance. Curiously, just as John ends, there is a noticeable edit as the song's first notes begin. Though the song might actually have begun like this, John's bit was absent from what we thought was a complete version of this song on W/PETE. When bootleggers start fabricating things (especially in such a flagrant manner) it calls into the question the legitimacy of everything else they've done. Great Dane never should have sullied an otherwise fantastic set with this kind of fakery.

There are also some speed problems with the reproduction. Several tracks from the 10/20/63 EASY BEAT show run a tad slow and sound flat when compared to the vinyl Beatles AT THE BEEB Vol. 7. Also, "Chains" from 9/27/63 PGTB runs fast.

And for some reason the last fourteen seconds of 11/26/64 TOP GEAR'S take of "She's a Woman" sound horrible. With all studio technology available, it's heard to imagine that this track could not be improved.

Lastly, keep in mind that the set does not include any of the shows which were produced expressly for television and later broadcast on radio. No one is going to tell you to rattle your jewelry here! And you're still going to need other sources for the NME POLLWINNERS concert as well.

The fact that I've only been able to find fault with about a dozen of the 247 tracks speaks volumes for the set's consistently high quality. Since this set has been selling for as low as \$140, it ranks as one of the Beatleg world's all-time best bargains, too!

Buy this set immediately!

Belmo Comments:

I pretty much agree with all Nick says here. This IS the BEST BEATLES BOOTLEG EVER! Again, I don't see any way EMI can top this - for content of material, completeness or packaging. It is a phenomenal piece. Hopefully we'll someday be able to hear the 41 "lost" performances not included in this set. (If you have any, let me know!) Here is how I would rate this release:

Material: A

Packaging: A+

Sound Quality: A to A-

Disc One:

- TEENAGER'S TURN 3/8/62
1. Dream Baby
2. Memphis, Tennessee
3. Please Mr. Postman
- HERE WE GO 6/15/62
4. Ask Me Why
5. Besame Mucho
6. A Picture of You
- SATURDAY CLUB 1/26/63
7. Some Other Guy
8. Keep Your Hands Off My Baby
9. Beautiful Dreamer
- SATURDAY CLUB, 3/16/63
10. I Saw Her Standing There
11. Misery
12. Too Much Monkey Business
13. I'm Talking About You
14. Please Please Me
15. The Hippy Hippy Shake
- EASY BEAT, 4/7/63
16. From Me To You
- SWINGIN' SOUND, 4/18/63
17. Twist and Shout
18. From Me To You
- SIDE BY SIDE, 5/13/63
19. Side By Side Theme
20. Long Tall Sally
21. A Taste of Honey
22. Chains
23. Thank You Girl
24. Boys
- SATURDAY CLUB, 5/25/63
25. I Saw Her Standing There
26. Do You Want To Know A Secret
27. Boys
28. Long Tall Sally
29. From Me To You
30. Money
- STEPPIN' OUT, 6/3/63
31. Please Please Me
32. I Saw Her Standing There

Disc Two:

- POP GOES THE BEATLES, 6/4/63
1. Pop Goes the Beatles
2. Everybody's Trying to Be My Baby
3. Do You Want To Know A Secret
4. You Really Got A Hold On Me
5. Misery
6. The Hippy Hippy Shake
7. Pop Goes the Beatles
- POP GOES THE BEATLES, 6/11/63
8. Too Much Monkey Business

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"Bootlegs are illegal. We don't sell them we only report what's in them."

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9. I Got To Find My Baby
10. Youngblood
11. Baby It's You
12. Till There Was You
13. Love Me Do
- POP GOES THE BEATLES, 6/18/63
14. A Shot of Rhythm And Blues
15. Memphis, Tennessee
16. A Taste of Honey
17. Sure to Fall
18. Money
19. From Me To You-----previously unbooted?
- EASY BEAT, 6/23/63
20. Some Other Guy
21. A Taste of Honey
22. Thank You Girl
23. From Me To You
- SIDE BY SIDE, 6/24/63
24. Too Much Monkey Business
25. Boys
26. I'll Be On My Way
27. From Me To You
- POP GOES THE BEATLES, 6/25/63
28. Anna
29. I Saw Her Standing There
30. Boys
31. Chains
32. P.S. I Love You
33. Twist and Shout

Disc Three:

- SATURDAY CLUB, 6/29/63
1. I Got To Find My Baby
2. Memphis, Tennessee
3. Money
4. Till There Was You
5. From Me To You
6. Roll Over Beethoven
- THE BEAT SHOW, 7/4/63
7. A Taste of Honey ----- previously unbooted
8. Twist and Shout ----- previously unbooted
- POP GOES THE BEATLES, 7/16/63
9. That's Alright Mama
10. There's A Place
11. Carol
12. Soldier of Love
13. Lend Me Your Comb
14. Clarabella
- EASY BEAT, 7/21/63
15. I Saw Her Standing There
16. A Shot of Rhythm and Blues
17. There's A Place
18. Twist and Shout
- POP GOES THE BEATLES, 7/23/63
19. Sweet Little Sixteen
20. Nothin' Shakin' (But The Leaves on the Tree)
21. Love Me Do
22. Lonesome Tears in My Eyes
23. So How Come (No One Loves Me)
- POP GOES THE BEATLES, 7/30/63
24. Memphis Tennessee
25. Do You Want To Know a Secret
26. Till There Was You
27. Matchbox
28. Please Mr. Postman
29. The Hippy Hippy Shake

Disc Four:

- POP GOES THE BEATLES, 8/8/63
1. I'm Gonna Sit Right Down and Cry (Over You)
2. Crying, Waiting, Hoping
3. Kansas City/Hey Hey Hey Hey
4. To Know Her Is To Love Her
5. The Honneymoon Song
6. Twist and Shout
- POP GOES THE BEATLES, 8/13/63

7. Long Tall Sally
8. Please Please Me
9. She Loves You
10. You Really Got A Hold On Me
11. I'll Get You
12. I Got A Woman
- POP GOES THE BEATLES, 8/18/63
13. She Loves You
14. Words of Love
15. Glad All Over
16. I Just Don't Understand
17. Devil in Her Heart
18. Slow Down
- SATURDAY CLUB, 8/24/63
19. Long Tall Sally ---- previously unbooted
20. She Loves You ---- previously unbooted
21. Glad All Over ----- previously unbooted
22. I'll Get You ----- previously unbooted
- POP GOES THE BEATLES, 8/27/63
23. Ooh! My Soul
24. Don't Ever Change
25. Twist and Shout
26. Anna
27. A Shot of Rhythm and Blues

Disc Five

- POP GOES THE BEATLES, 9/3/63
1. From Me To You ----- previously unbooted
2. Money
3. There's A Place
4. Honey Don't
5. Roll Over Beethoven
- POP GOES THE BEATLES, 9/13/63
6. Too Much Monkey Business
7. Love Me Do
8. She Loves You
9. I'll Get You
10. A Taste of Honey
11. The Hippy Hippy Shake
- POP GOES THE BEATLES, 9/17/63
12. Chains
13. You Really Got A Hold On Me
14. Misery
15. Lucille
16. From Me To You
17. Boys
- POP GOES THE BEATLES, 9/24/63
18. She Loves You
19. Ask Me Why
20. Devil in Her Heart
21. I Saw Her Standing There
22. Sure To Fall
23. Twist and Shout
- SATURDAY CLUB, 10/5/63
24. I Saw Her Standing There
25. Memphis Tennessee
26. Happy Birthday Saturday Club
27. I'll Get You -----previously unbooted
28. She Loves You -----previously unbooted
29. Lucille

Disc Six

- EASY BEAT, 10/20/63
1. I Saw Her Standing There
2. Love Me Do
3. Please Please Me
4. From Me To You
5. She Loves You
- THE KEN DODD SHOW, 11/3/63
6. She Loves You -----previously unbooted
- SATURDAY CLUB, 12/21/63
7. All I Want For Christmas
8. This Boy
9. I Want To Hold Your Hand
10. Till There Was You
11. Roll Over Beethoven
12. She Loves You

13. Crimble Medly
- FROM US TO YOU, 12/26/63
14. From Us To You
15. She Loves You
16. All My Loving
17. Roll Over Beethoven
18. Till There Was You
19. Boys
20. Money
21. I Saw Her Standing There
22. Tie Me Down Kangaroo, Sport
23. I Want To Hold Your Hand
24. From Us To You
- SATURDAY CLUB, 2/15/64
25. All My Loving
26. Money
27. The Hippy Hippy Shake
28. I Want To Hold Your Hand
29. Roll Over Beethoven
30. Johnny B. Goode
31. I Wanna Be Your Man

Disc Seven

- FROM US TO YOU, 3/30/64
1. From Us To You
2. You Can't Do That
3. Roll Over Beethoven
4. Till There Was You
5. I Wanna Be Your Man
6. Please Mr. Postman
7. All My Loving
8. This Boy
9. Can't Buy Me Love
10. From Us To You
- SATURDAY CLUB, 4/4/64
11. Everybody's Trying To Be My Baby
12. I Call Your Name
13. I Got A Woman
14. You Can't Do That
15. Can't Buy Me Love
16. Sure To Fall
17. Long Tall Sally
- FROM US TO YOU, 5/18/64
18. From Us To You
19. Whit Monday
20. I Saw Her Standing There
21. Kansas City/Hey Hey Hey Hey
22. I Forgot To Remember To Forget
23. You Can't Do That
24. Sure To Fall
25. Can't Buy Me Love
26. Matchbox
27. Honey Don't

Disc Eight

- TOP GEAR, 7/16/64
1. Top Gear Spot -----[?]
2. Long Tall Sally
3. Things We Said Today
4. A Hard Day's Night
5. And I Love Her
6. I Should Have Known Better
7. If I Fell
8. You Can't Do That
- FROM US TO YOU, 8/3/64
9. From Us To You
10. Long Tall Sally
11. If I Fell
12. I'm Happy Just To Dance with You
13. Things We Said Today
14. I Should Have Known Better
15. Boys
16. Kansas City/ Hey Hey Hey Hey
17. A Hard Day's Night
18. From Us To You

- FROM US TO YOU 7/17/64 RECORDING SESSION
19. From Us To You (wrong words)
20. From Us To You (complete take w/o voice-over)
21. I'm Happy Just To Dance With You (basic track)
22. I Should Have Known Better (false start)
23. I Should Have Known Better (track w/o harmonica)

Disc Nine:

- TOP GEAR, 11/26/64
1. I'm A Loser
2. Chat
3. Honey Don't
4. She's A Woman
5. Everybody's Trying To Be My Baby
6. I'll Follow The Sun
7. Chat
8. I Feel Fine
- SATURDAY CLUB, 12/26/64
9. Rock And Roll Music
10. Chat
11. I'm A Loser
12. Everybody's Trying To Be My Baby
13. I Feel Fine
14. Kansas City/Hey Hey Hey Hey
15. She's A Woman
- RECORDING SESSION FORM TOP GEAR & SATURDAY CLUB
16. I Feel Fine (false start + take w/o overdubbed vocals)
17. She's A Woman (complete take, studio chats)
- TICKET TO YOU, 6/7/65
18. Ticket To Ride
19. Everybody's Trying to Be My Baby
20. I'm A Loser
21. Chat
22. The Night Before
23. Honey Don't
24. Dizzy Miss Lizzie
25. She's A Woman
26. Ticket To Ride

ADVICE FOR COLLECTORS

Back in the olden days of mail ordering those underground discs, sending your money to P.O. boxes in some strange and far-off city was often a real crap shoot. More than once I was ripped off by unscrupulous dealers. And there was no recourse in getting my money back.

Today there are still a few who would take your money and run. Thankfully, there are not as many of these types still around.

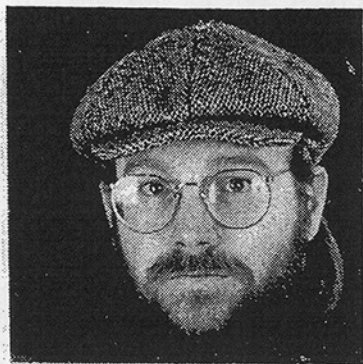
The advertisers in this publication are all above reproach. I have personally dealt with each of them for a number of years and have found them to be honest and conscientious. They would not be allowed to advertise in BBN if they were not above board.

There are a couple of things you (the consumer) should keep in mind when ordering. One: many items are of limited quantities and so might not be readily available. That being the case, it would be helpful to include alternate selections or a note to refund your money if the order cannot be filled within 4 to 6 weeks. This will keep both you and the retailer on good terms. Two: the most popular titles tend to sell out quickly; and unlike the legit record companies which have millions of copies in stock, the underground companies may press as few as 500 per title. This is, after all, the underground.

Finally, if for some reason you believe you are not being satisfied, drop me a line and I'll look into your situation. And for your part, if you order a certain title and just don't like it, don't expect the retailer to take it back. Yell at me or a fellow reviewer for steering you wrong. (However, I'd say we're usually 'right on' with our reviews.)

That ends my little speech on this topic. And please note that I am not a business associate of any of my retailers. My association is the same as yours - as a consumer. I do not profit from their businesses. Heck, for that matter, I barely profit from this business! But that's OK as I love my newsletter and am proud of the service it provides people. In addition, I've made several life-long friends because of BBN. Thanx for listening.

Belmo



SOME COMMENTS FROM BELMO...

Welcome to the first issue of 1994. THE VALENTINE ISSUE FOR LOVERS! This issue is lovingly dedicated to my wife with whom I am celebrating our first anniversary of wedded bliss.

Some of the biggest news to come our way in quite a while is the proposed 6 CD set of Beatles rarities which George Martin will be compiling soon. If they can pull this off properly, this should be the Ultimate 'Beat The Boots' Beatles Bootleg. Hopefully George reads BBN and GOLDMINE so they'll have an idea of what to include in the set.

Speaking of GOLDMINE, my "Dream box set of Beatles Rarities" in last year's Beatles issue has caused a few folks to wonder if I had involvement in the ARTIFACTS compilation. It was just a matter of timing. I did not produce the box set. It is similar to when Mark Lewisohn's RECORDING SESSIONS book was published and the the ULTRA RARE CDs appeared close thereafter. So let's put that rumor to rest.

My recent review of ARTIFACTS caught the attention of several national newspapers in Houston, New York and Detroit. I was also recently interviewed by the HOUSTON POST for their February 4th edition. We talked about BBN, bootlegs and unreleased music.

Apple lawyers have recently been hounding a number of people who have written (or are writing) books on The Beatles and also some producers of Beatles interview records. Seems Apple wants to control everything and anything being published about The Beatles. It is also rumored they have advertised in BEATLES MONTHLY for rare video of The Beatles and then, when these unsuspecting fans contact Apple, the law-

yers step in and demand the tapes be turned over to them! So beware those Apple Bonkers!

Last issue I asked readers if they would pay more for a monthly BBN. About 40% said yes, 30% said no and 30% said leave it bi-monthly. So for now we'll keep it as is.

As for printing semi-nudes in BBN, the response was about 95% in favor and 5% opposed. Two men and one woman were opposed to the photographs. Two women asked for nudes of The Beatles (don't have any, sorry). Everyone else said "Go for it." So I'll probably print more as space allows (no porn). This is, after all, an UNDERGROUND newsletter.

Thanks to all who have sent tapes (I'll be sending yours soon), reviews and articles. They are appreciated. Please remember to send change-of-addresses ASAP and if you want a personal reply include a SASE with your letters. I will answer you, just be patient.

Until next time...

Belmo

LIVE IN JAPAN

Genesis Publication

Ltd. Ed. / 3500 signed copies

Review by Jeff Jerdon

"I think the whole thing started when we were touring South America and everyone kept asking 'How's George? When are you both going to do some shows together?'" begins Eric Clapton in his foreword to the latest Genesis Publication masterpiece LIVE IN JAPAN. "We gave him 100% support and I think that George was surprised at how quickly the whole thing passed, which is perhaps an indication that for him it wasn't too bad being back on the road after all". That point is clearly illustrated in some of the almost 500 previously unpublished photographs (mostly in color) of a truly happy and peaceful - looking George Harrison back on stage for his first tour since 1974, and the first time that George and Eric had appeared together in a full concert since the CONCERT FOR BANGLA DESH in 1971.

In 274 pages LIVE IN JAPAN is one of the most comprehensive and detailed books to faithfully document a rock and roll tour. Chapter One, the longest chapter in the book, is by George. "I suppose I did this tour because there were more reasons for doing it than for not doing it." states George who covers everything from influences, "The Curse of the Beatles Legend", the Dark

'Hoarse' Tour, getting out of his "cozy little rut", giving up smoking, and the on/off and finally on again decision to tour Japan. George also discusses his choice of guitars for this tour. "I didn't particularly want to play the 12-string Rickenbacker since we used them in the Sixties, there have been so many books and tv programmes about Rickenbacker that it has become a historically important guitar, and I thought it just wasn't worth taking in case it got lost or broken". It should be noted that George in fact does own the 2nd Rick 360-12 string guitar ever made. George's choice of guitars for the Japan tour included a Roy Buchanan Bluesmaster No. 6 by Fritz Bros., a Gibson J-02000 custom acoustic, a Fender gold 12-string (used on "If I Needed Someone"), an Eric Clapton model Fender Strat (red), and a 1960 Gibson Les Paul.

The other subsequent chapters have been written by each member of the band who basically cover their backgrounds and memorable moments shared during the tour. A tour itinerary is also included together with an index. The full details of George's concert at the Royal Albert Hall on April 6, 1992, are also included with photos.

For many of us who didn't get a chance to witness this tour, this is without a doubt the next best thing to being there. Everything is included: the rehearsals, soundchecks, press conferences, onstage, backstage, travelling, recreation, guitars, amps and other equipment, sound and lighting and more.

Those who own other Genesis editions know the craftsmanship contained in each volume. The book is beautifully bound in full black leather, with gold and red tooling and gilt page edges. The two CDs and explanatory pages are bound in black buckram and are housed together with the book in a slipcase. A replica of the laminate backstage pass, the satin "after show" pass, and copies of four guitar picks used by George and Eric are also included. The face of each CD is printed with new graphics that are exclusive only to this set. And each of the 3500 numbered copies are personally autographed by George Harrison.

For those who can afford it, I highly recommend this ultimate tour souvenir that chronicles the return of George Harrison to the concert stage. As George optimistically states at the end of his chapter, "At this point in time, I feel I may do some more touring - but haven't decided absolutely yet. There is a reasonable chance that the LIVE IN JAPAN record is only a warmup for future shows; but one never knows".

WBCN GET BACK REFERENCE ACETATE

Yellow Dog (YD 035)

Review by Nick Kocz

Clocking it at almost 34 minutes, the "bonus" conversation track is fairly interesting. During an interlude at Twickenham, Paul and Ringo talk about John and Yoko. Neither apparently mind if the lovebirds take over an adjacent studio to shoot John shooting Yoko. Bang Bang. Instead, Paul and Ringo hatch up an idea to making another movie without a script. This one will be on a train. No one remembers that bus movies without scripts had already been done. Have these guys no memory? Then John and Yoko return to interview Ringo McCartney about their religious views.

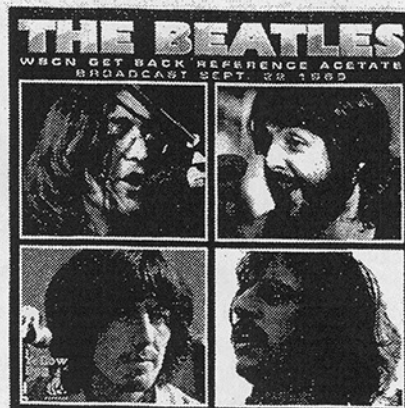
The funny thing is that everyone is loose. No one is seething with tension. Hell, even Yoko's laughing. It sort of explodes the whole GET BACK myth. Then again...

Musically, Paul's at the piano during much of this time. He jingles away on "Martha My Dear" before moving forward (?) on a doodling repetition of "Went Back To School." Yeah, not much as far as creativity but it sure passes the time.

Still, it's a lot better for a bonus track than a bunch of commercials that just happened to be aired after a radio station played a rare Beatles acetate.

Belmo Comments:

Yellow Dog's version of the WBCN acetate is an improvement both in sound and contents - though not a lot - over the Vigotone CD. Both are excellent products and are

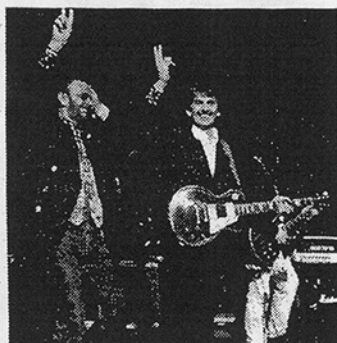


recommended. My rating for the Yellow Dog version:

Material: B+

Packaging: B

Sound Quality: A



OVEREXPOSED AND HYPNOTIZED

OVEREXPOSED AND HYPNOTIZED

"Live in Europe '92" (OHM 3 - CD)

George Harrison

Audience Recording: B-

Contents: B

Packaging: B

This CD set from OHM Records was taken from an audience tape of Harrison and Co.'s 1992 London concert benefitting a local political party. Ringo Starr appears on the last two numbers, Gary Moore performs on "While My Guitar Gently Weeps", Joe Walsh and Dhani Harrison are on "Roll Over Beethoven".

Not a stupendous release, but an essential one for Harrison fans. The tracks are:

- * I Want To Tell You
- * Old Brown Shoe
- * Taxman
- * Give Me Love

- * Something
- * What Is Life?
- * Piggies (new version)
- * Got My Mind Set On You
- * Cloud Nine
- * Here Comes The Sun
- * My Sweet Lord
- * All Those Years Ago
- * Cheer Down
- * Isn't It A Pity
- * Devil's Radio
- * While My Guitar Gently Weeps
- * Roll Over Beethoven



THAT MYSTERIOUS MUSIC

Just what were the songs played before Macca's NEW WORLD TOUR? Thanks to BBN correspondent Tom Jones we now have the mystery solved. Here is the track lineup:

- * Let Em In by SHINEHEAD
- * Wolf Is Dead by DANIEL LENTZ
- * Strawberries, Oceans, Ships, Forest by THE FIREMAN
- * Vespers of the Blessed Virgin by MONTEVERDI
- * A Quiet Moment by PAUL MCCARTNEY
- * Sexual Ealing by PAUL MCCARTNEY
- * Liverpool Suite 2 by ORCHESTRAL
- * Jam 22 by PAUL & BAND
- * Liverpool Suite 5 by ORCHESTRAL
- * Monkberry Moon Delight by SCREAMING JAY HAWKINS
- * My Love by JUNIOR WALKER
- * I Got A Feeling by LAIBACH
- * Live and Let Die by GUNS N ROSES
- * Deliverance by MACCA/ANDERSON REMIX
- * Luck Be A Lady Tonight by MARLON BRANDO

Thanks to all who sent me tapes of the pre-concert music. Unfortunately, none were very listenable. Does anybody out there have a GOOD COPY of this? Drop me a line.

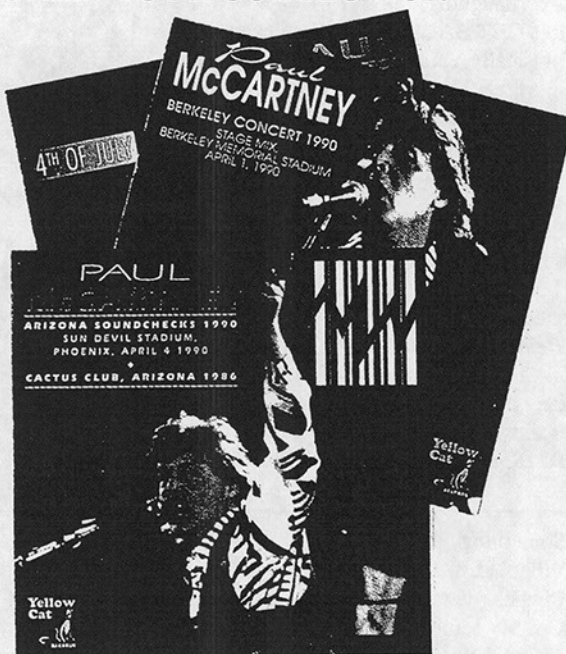
PAUL MCCARTNEY THE 1990 WORLD TOUR COLLECTION

Yellow Cat (YC 007-012)
Six CDs / Mini Poster

Content: B
Sound: A (Soundboard)
Packaging: B

If you have not tired of Macca concert tapes and bootlegs, then this is the set for you! The sound on these CDs rival that of Paul's legitimate live release from his 1989/90 world tour. In many ways these CDs are better as they are the performances as they occurred - no overdubs of any sort - just Paul and the Band. And not so surprising, this band was (and is) quite good. Robbie McIntosh is one helluva guitar player.

The BERKELEY CONCERT was pretty much a typical show, except on this night in April the band played "Ain't That A Shame" and "P.S. Love Me Do"



and omitted "Birthday". On the Fourth of July in WASHINGTON, D.C., Paul stuck to his regular track lineup. He did, however, sing "Happy Birthday" to America which was celebrating Independence Day. Both shows are missing "Figure 8".

The ARIZONA SOUNDCHECK recorded in Phoenix is itself an excellent piece as a concert. The numerous jams rock (for the most part) and are highlighted by the superb playing by Robbie. The last piece on this set is Paul's brief appearance at the CACTUS CLUB in Arizona from 1986. This was a warmup set for the shooting of the video for "Stranglehold". Sound on this is good but not great. Paul and his backup band perform "Fortune Teller", "Love Is Strange", "Tequila", "Cactus Club" (adlib) and "Stranglehold".

This is a very nice set with its excellent sound (and no screaming fan noises!) and inclusion of the Arizona soundcheck. It might have been better as a 4 CD set - eliminating the Berkeley concert (which was incomplete). Having two concerts seemed redundant to me. I would assume that Yellow Cat included both shows to get a higher dollar value for the set. Still, McCartney fans will quite enjoy this 1990 WORLD TOUR collection.

YELLOW MATTER CUSTARD (AS SWEET AS YOU ARE) -- TMOQ (71032)

Review by Nick Kocz

An interesting "concept" CD from Japan. The first fourteen tracks reproduce the very first BBC bootleg as it appeared on vinyl. Yep, that means it sounds horrible! Beginnings and endings are snipped off songs. Highs and lows are muffled. About the only thing missing from this experience are the numerous snap crackle pops that plagued the original vinyl issues and its many reissues!

The next thirteen tracks present the same songs (except "Slow Down") from a tape source AND with introductions. A couple of songs ("A Shot of Rhythm and Blues" and "The Honeymoon Song") even sound better than on Great Dane's COMPLETE BBC SESSIONS. Unfortunately, many of the introductions come from performances other than the songs they're supposed to introduce! Although you may hear an emcee introduce, say, "Glad All Over," the introduction may be from a different BBC show than that of the song itself. This even happens when the proper introductions are readily available from other bootlegs. All I can say is that it's pretty bad when a bootlegger stoops to misidentifying introductions.

[For what it's worth, the disc does contain one previously unbooted introduction -- that for "I Got A Woman."]

The CD's last track is the most interesting -- the 8/22/62 Cavern Club performance of "Some Other Guy" WITH Bob Wooler's complete introduction. [For those unfamiliar with this song, two distinct versions exist: one taken from an acetate, the other from a Granada TV film clip. Although the versions are very similar, they are different performances nonetheless.] The track on this CD is mainly from the acetate version. After John's last lyric ("I'm talking to you right now") however, there's an edit splicing in the ending from the video version. Snipped together, this is the best sounding appearance of this song on bootleg to date. Still, there's something distasteful about marrying two different performances together to create a third -- especially since the complete acetate version has never been bootlegged.

PAUL MCCARTNEY THE 1990 WORLD TOUR COLLECTION

PAUL MCCARTNEY - BERKELEY CONCERT 1990
STAGE MIX, BERKELEY MEMORIAL STADIUM APRIL 1, 1990 YC 007/8

- | | |
|---|--|
| DISC 1 YC 007 | DISC 2 YC 008 |
| 1. ROUGH RIDE | 1. MY BRAVE FACE |
| 2. BAND ON THE RUN | 2. BACK IN THE USSR |
| 3. WE GOT MARRIED | 3. I SAW HER STANDING THERE |
| 4. LET 'EM IN | 4. COMING UP |
| 5. THE LONG AND WINDING ROAD | 5. LET IT BE |
| 6. POOL ON THE HILL | 6. AIN'T THAT A SHAME |
| 7. SGT. PEPPERS LONELY HEARTS CLUB BAND | 7. LIVE AND LET DIE |
| 8. GOOD DAY SUNSHINE | 8. IF I WERE NOT UPON THE STAGE/HEY JUDE |
| 9. CANT BUY ME LOVE | 9. YESTERDAY/HAPPY BIRTHDAY |
| 10. PUT IT THERE | 10. P.S. LOVE ME DO |
| 11. THINGS WE SAID TODAY | 11. GET BACK |
| 12. INTERMEZZO/ELEANOR RIGBY | 12. GOLDEN SLUMBERS/CARRY THAT WEIGHT (NOCOMPLY) |
| 13. THIS ONE | |

PAUL MCCARTNEY - 4TH OF JULY, 1990
STAGE MIX, ROBERT F. KENNEDY STADIUM WASHINGTON, JULY 4, 1990 YC 009/10

- | | |
|---|--|
| DISC 1 YC 009 | DISC 2 YC 010 |
| 1. THIS ONE | 1. THIS ONE |
| 2. BIRTHDAY | 2. MY BRAVE FACE |
| 3. BAND ON THE RUN | 3. BACK IN THE USSR |
| 4. WE GOT MARRIED | 4. I SAW HER STANDING THERE |
| 5. LET 'EM IN | 5. COMING UP |
| 6. THE LONG AND WINDING ROAD | 6. LET IT BE |
| 7. POOL ON THE HILL | 7. LIVE AND LET DIE |
| 8. SGT. PEPPERS LONELY HEARTS CLUB BAND | 8. IF I WERE NOT UPON THE STAGE/HEY JUDE |
| 9. GOOD DAY SUNSHINE | 9. YESTERDAY/HAPPY BIRTHDAY |
| 10. CANT BUY ME LOVE | 10. ON YEAH/GET BACK |
| 11. PUT IT THERE | 11. GOLDEN SLUMBERS/CARRY THAT WEIGHT/ THE END |
| 12. THINGS WE SAID TODAY | |
| 13. INTERMEZZO/ELEANOR RIGBY | |

PAUL MCCARTNEY - ARIZONA SOUNDCHECKS 1990 + CACTUS CLUB, 1986
SUN DEVIL STADIUM, PHOENIX, APRIL 4, 1990 - CACTUS CLUB, ARIZONA 1986 YC 011/12

- | | |
|---------------------------------------|---------------------------------------|
| DISC 1 YC 011 | DISC 2 YC 012 |
| 1. WARM UP JAM | 1. JAM |
| 2. MATCHBOX | 2. JAM AIRPLANE |
| 3. JUST BECAUSE | 3. MATCHBOX |
| 4. ALL MY TRIALS | 4. JUST BECAUSE |
| 5. C MOON | 5. SHAKE YOUR HIPS |
| 6. DON'T LET THE SUN CATCH YOU CRYING | 6. C MOON |
| 7. HIT THE ROAD JACK | 7. SALLY |
| 8. SOUNDCHECK | |
| 9. COMING UP INTO JAM | 8. CACTUS CLUB, ARIZONA, 1986: |
| 10. SOUNDCHECK | 8. INTRODUCTION |
| 11. ANOTHER JAM | 9. FORTUNE TELLER |
| | 10. LOVE IS STRANGE |
| | 11. TEQUILA |
| | 12. CACTUS CLUB |
| | 13. STRANGLEHOLD (SHOOTING VIDEOCLIP) |

What's The News Mary Jane?

* **THE PLAYING BEATLES VOL. II** (GDR-CD, 9235-A/B) is now out on Great Dane Records. This is a two CD box set of the 1965 Houston shows. Both shows are complete and include the opening acts as well. The sound is very good. Also included is a funky boardgame featuring the mop-tops. This is a novelty item which probably only a completist will want to own. File this one under: "Another clever reissue".

* **ENGLISH SUMMER** is now out on CD and is on our list of "Ignore This One". It is only a reissue of the Peter Sellers Tape and parts of the Abbey Road outtakes. Another Scorpio CD worth avoiding.

* **KTS's** reissues of the **UNSURPASSED MASTERS** series has hit the streets. They are now digi-pacs. Get these if you can't locate the original **YELLOW DOGS**. Also, **YELLOW DOG** will soon be reissuing their UMs with some undisclosed bonus tracks. Stay tuned.

* Upcoming from Vigotone are several releases which sound promising:

1) **REVOLUTION** is said to contain a previously unknown Lennon original from 1968 called "Stranger In My Arms"! Also included are different takes of "Strawberry Fields Forever", "Across The Universe", "Julia" and "Revolution" (monitor mix with Yoko jabbering in the background).

2) **NO. 3 ABBEY ROAD** is from a remastered tape source with corrected speed. It will include the "Huge Medley" and for the first time on CD will be the Donovan/McCartney sessions from 1969.

3) **GOOD TIMES COMIN'** offers up Macca's "Back Yard Tapes" and "Press To Play" outtakes in improved sound. Hope this one has the complete "Yvonne" without the glitches as pressed on "Played to Press".

4) **THE ULTIMATE IMAGINE** should be out later this spring. It will probably be a three CD set of all the "Imagine" outtakes available (some unaired tracks as well). Sound is said to be near perfect.

* **Nems Records** has reissued two classics on colored vinyl: **DIG IT** and **NOTHING IS REAL**. These are in limited supply

* **The LOST LENNONS** continue to be reissued due to their immense popularity. And Volumes 30-31-32 should be out by March.

* **Yellow Dog** will soon be releasing a stereo soundboard recording taken from Macca's 1975 Australian Tour. No word yet on their **PLEASE PLEASE ME** set mentioned in the last issue.

* **Heard of but Not Heard: OB-LA-DI, OB-LA-DA** (reissue of previous material?), **WATCHING RAINBOWS** (double CD from Japan of **GET BACK** rehearsals), **WHITE GOLD** (mono **WHITE ALBUM** CD, CD of demos and a video tape of ? - all in an album sized box). Am also told there are several boots of Macca in Japan (1993) expected to be released in a few months

* Expect bootleg CD **PRICES TO DROP** even lower by fall. From a high a few years back of \$35 to \$20 this year, I'm told we'll be seeing \$15 discs by next winter. Good new indeed! Now, if only the legitimate

record companies would drop their prices to \$10 or less.

* **RARITIES** (Beat CD 008) claims to be the Capitol Versions but is not. Instead it is a 26-track collection of recording oddities, alternate and mono versions. Some of the cuts are from the original **RARITIES** but just a few. An interesting collection but not essential. And coming soon from Beat Records are **WE CAN WORK IT OUT - RARITIES #2**, **THE FINAL MIXES - RARITIES #3** (a remis of the **ROCK AND ROLL MUSIC** album), **THE ED SULLIVAN SHOWS** (2 CD) and a series of twofers taken from the Mobile Fidelity LPs.

Win Your Very Own Copy of "Artifacts"

We were fortunate enough to get an extra copy of "Artifacts" - the ultimate Beatleg box set - and would like to share our fortune with a lucky subscriber.

Here's all you have to do:

1. Extend your subscription for a year
OR

2. Sponsor a friend. For every new subscriber you bring to BBN you get a chance to win. Thus, if you get two friends to subscribe you get two chances and so on.

Here's how to enter:

1. With your subscription extension and/or with each friend you sponsor, include your name and address on a postcard. **PLEASE PRINT PLAINLY!** (For example, if you extend your subscription and get three friends to subscribe, you've earned four chances to win and you must include four postcards.)

2. Deadline for the contest is March 1, 1994. All entries must be postmarked by that date.

On March 15, 1994, Mrs. Belmo will place all postcards in a K-Mart shopping bag to be mixed thoroughly. She will then draw out the name of the lucky winner. The winner will be notified by mail and his/her name will appear in BBN #39.

Good luck to all. And remember, Belmo's relatives and employees of Belmo Publishing are not eligible to win. Void where prohibited by law, the lawless, the RIAA, the FBI, NAFTA, the CIA, the FDA and the ASPCA. You need not be president to win.



Our prices are the lowest and our service the fastest! We have all the new Vigotones, Yellow Dogs, Great Danes, etc.

From Artifacts to BBC Sessions to Macca and beyond!
Vinyl and CD.

Send a large S.A.S.E. for our latest list. Mention this ad.

SHAVED FISH RECORDS
P.O. BOX 5005
SHERMAN OAKS, CA 91413

• CORRESPONDENCE • CORRESPONDENCE •

Dear Belmo,

Yellow Dog's version of the WBCN broadcast is called "WBCN Get Back Reference Acetate" (YD 035). Sound quality excellent. It has the DJ announcements, but omits the commercials. At the end they've added on a 32-minute bonus track of "Let It Be Dialogue." This starts off with Paul at the piano talking to M.L. Hogg (?) or Glyn Johns (?) or ? about chord changes. Paul runs through a few songs, including Martha My Dear (1:10 in length) and one with the lyrics:

"The day I went back to school

The teacher said would you like to come back tonight

I said no thanks I'm doing all right

Without you — the day I went back to school"

A Lennon-McCartney oldie?

At about 13:00 they're joined by Ringo and they discuss the song "Woman", Paul plays a bit of it, then they talk about Peter and Gordon. Ringo brings up Johnny Cash. Paul says, "We met him, he came to see us."

At 18:00 there is an edit and Paul says, "We could make a film, you know. Just get a script and all that, and not waste all this camera time."

Later someone says, "There's a camera crew here from the CBC, who uh John fixed up. And they wanna do Yoko and possibly John and have everything set up on the other part of the studio." Ringo says, "That's fine with me," and Paul laughs. John climbs up something and Paul kids him, while Yoko is chuckling.

At 26:00 John does a mock interview with Ringo McCartney and and Tumble Starker. Here slate number 242A is announced. Then we hear:

John: "So...what's the plan?"

Paul: "This is what we plan to do for the next three weeks."

John: "Oh, well..."

Paul: "I thought we might make a film this afternoon."

John: "Well...what...okay."

Paul: "Sort of like a comedy."

John: "I never heard a word (about?) any of this."

Some of these thirty minutes are interesting, but I would rather have heard more previously unbooted music.

Beatle Wishes,

Steve Benson

Dear Belmo,

Here's a CD review for you by yours

truly...

English Summer

(no manufacturer or matrix number listed)

Total Playing Time: 75:36

Review by Ken Lee

1. Back In The U.S.S.R.
2. Rocky Raccoon
3. Wild Honey Pie
4. Mother Nature's Son
5. Sexy Sadie
6. Don't Pass Me By
7. Yer Blues
8. Good Night
9. Everybody's Got Something To Hide Except For Me And My Monkey
10. Ob-La-Di, Ob-La-Da
11. Blackbird
12. Not Guilty
13. Maxwell's Silver Hammer
14. Oh! Darling
15. Octopus's Garden
16. Something
17. Because

Part One: The Huge Medley

18. You Never Give Me Your Money
19. Sun King
20. Mean Mr. Mustard / Her Majesty (from original or edited in? I dunno.....)
21. Polythene Pam
22. She Came In Through The Bathroom Window
23. Golden Slumbers
24. Carry That Weight
25. The End

Tracks 1-12 are from the "Peter Sellers tape" and is in excellent mono. This is basically the same as the Spank Records CD. Tracks 13-25 are outtakes from Abbey Road. These are in excellent stereo, except for "The Huge Medley" segments. These are sonically superior to their counterparts on Yellow Dog's Unsurpassed Masters Volume 5 (although a few tracks are missing). Clocking in at over 75 minutes, this CD can be considered a worthy purchase, and for twenty dollars (that's how much I paid for it), it's a sound investment indeed.

All the best in '94,

Ken

Dear Belmo,

One question regarding Issue 37. On page 7, Steve Benson goes to great length to describe a CD but at no time does he say what CD it is. No title..No label...nothing! I'd really like to know which CD he's talking about as I'd like to seek it out. I'm sure I won't be the only one wondering so could

you make mention of this in your next issue?

Thanks,

Tom Carswell

Tom,

Oops! He was talking about the "Garage Tapes" CD.

Belmo

Dear Belmo,

"English Summer" is worthless. If you haven't gotten it yet, don't bother. The first half of the disc is "The Sellers Sessions," probably copied from the Spank Records "Peter Sellers Tape," minus the Peter Sellers visit. Much better sound quality than UM4, tho.

The second half of the disc is "Magic Melodies," a collection of "Abbey Road Outtakes," as it says on the disc itself, but it should say "outtakes." Maxwell's Silver Hammer has a phony intro edited on, it's just the break before the second verse. Oh Darling, Octopus's Garden and Something Take 37 are retreads. Next we have a Because outtake, which starts off with the vocals-only version, then at the middle 8 switches to the CV. A good edit that sounds absolutely horrible. After that comes the Huge Melody, from UM5, with Her Majesty edited back in between Mean Mr. Mustard and Polythene Pam. I did this edit myself a long time ago, tho not as well.

I would only recommend buying this disc if you can't find the "Peter Sellers Tape."

Steve Benson

Dear Belmo,

12 Bar Blues was not written by the Beatles!!!

In fact, 12 Bar Blues was done (with the same slide guitar) years ago by Joey Dee & The Starliners. The song was called Peppermint Twist. It was originally issued by Roulette Red - 58004.

Jeff McDermott

Hi Belmo,

Thanks for BBN #37. Some minor mistakes: on the cover you mention the "Quarrymen" recordings as "Hamburg 1960" (which is "richtig"! Hamburg October or November 1960) and on page 4 you call them (as always) "Liverpool May 1960" which is incorrect.

The CD Live In Glasgow from Paul McCartney doesn't contain Glasgow but Liverpool and Viva Las Vegas is not as the

• CORRESPONDENCE • CORRESPONDENCE •

cover claims from April 4, but from April 14. Don't always stare at the covers, listen to the discs (that's what reviews are made for...).

By the way, did you ever realise that Lennon's home demo JJ deals with your old subscriber Joachim Jacobsen who failed to mention in #37 that *The World Is Waiting For The Sunrise* on the *Quarrymen At Home (Revised Version)* CD (Chapter One) is cut short from over four minutes to about one minute?

Best wishes,
Hinrich Schroder

Dear Belmo,

• About G. Read's letter, are you or he aware of my letter to BBN#33? Grapefruit's drummer was Geoff Swettenham. His brother Pete, the rhythm guitarist, remembers Paul helping with the song "Yes". Geoff was present at the interview. Maybe Mr. Read could ask Geoff to ask Pete about this.

• Re: *Peace Of Mind*. From the first time I heard it I thought it sounded like Pink Floyd. Does anybody know it's not? I'm no Pink Floyd fan or expert, but my sister had a copy of their *MORE* soundtrack (a couple of years before the rest of America discovered them) and *Peace Of Mind* immediately reminded me of *Cymbaline* from *MORE*. When I tried to demonstrate this to a couple of friends, they said, "Oh, there's another Pink Floyd song that sounds even more like it," but they didn't say what. And there is the admittedly feeble link of Pink Floyd dropping by to visit the Beatles during the *SGT. PEPPER* sessions (Davies, Dell paperback p306).

• About the song *You Can't Say I Never Told You*. The sheet music pictured the Beatles and credited Lennon and McCartney. Castleman and Podrazik say in *THE END OF THE BEATLES* (p401) that the Beatles had nothing to do with it. Once again, I don't particularly doubt that conclusion, but couldn't they provide some supporting evidence? How do they know that? Was McCartney asked? Did somebody track down the real composer? If so, who was it? And how could the publishers make such a big blunder? (More on this below.)

• Re: *You Can't Say I Never Told You*. I noticed 6 points of similarity between the song and various Beatles compositions.

1. Introduction — Lennon/McCartney composed recitative-like intros for some of

their songs like *If I Fell* and *Here, There And Everywhere*. (I've always been a bit fascinated by this tiny aspect of their music. It never seems to get mentioned. Just recently, though, Paul himself talks about these intros in *Beatles Unlimited* 96 (p29). A much greater proportion of the songs they gave away have these intros. They include *Bad To Me*, *Do You Want To Know A Secret*, and *I'm In Love*.

The intro to *You Can't Say...* reminds me most of the intro to *If I Fell*, probably for the way the music wanders around. A friend who heard *You Can't Say...* said she was immediately reminded of *Do You Want To Know A Secret*.

2. "left you flat" lyric — A lift from *You Can't Do That*.

3. "No, no..." lyric — Sounds very similar to end of *Not A Second Time*.

4. brass sound and arrangement (near end) — Sounds very similar to the brass work in Cilla Black's *Love Of The Loved*. Listen particularly to the brass at 0:20 into that song. The brass arrangements in the 2 songs use almost the same notes (allowing for the different keys.)

5. Picardian ending (a major chord where minor is expected) — Very similar to the ending of *And I Love Her*. That song alternated I and IV chords (Dminor and Gminor) before ending on Dmajor. *You Can't Say...* alternated I and V chords (Dminor and Aminor) before ending on Dmajor.

6. theme: a third party sticking his/her nose into a breakup — Very similar (but opposite to) the theme of *She Loves You*. (This makes it unlikely that John could have been the main composer.)

As I see it there are three possibilities:

1. The song has no Beatle involvement and the Beatle credits on the sheet music were honest mistakes. The above coincidences and the heavy-handed trumpeting of the Beatles on the sheet music make this theory almost impossible to swallow. (By the way, what does the record label say about the composers and publisher?)

2. The song is a "forgery". It has no Beatle involvement but was created in the hopes of fooling the public. The biggest problem with this theory is, how could anybody who is not totally brain damaged hope to get away with it? Suppose it did go to No. 1. Don't you think Paul might get wind of it and say, "Hmmm, don't remember that one. How about you, John?" Lawsuit time.

3. The song has some Beatle involve-

ment. The biggest problem with this theory is the lack-luster melody and the sappy backing. Also, how did it fall through the cracks. Why wasn't it promoted? Was it another of Paul's

jokes like Bernard Webb, Apollo C. Vermouth, Country Hams and Percy Thrillington? It doesn't seem so far-fetched to me. More to the point, I guess, would be Penina which he supposedly gave away without telling anybody.

Don Sauter

Dear Belmo,

Thanks for keeping the newsletter going. A few comments on items that came up in the last issue:

* If you found it necessary/relevant to go monthly, I'd pay the extra rate in a New York minute. Between you and Doug Sulpy I save a lot by avoiding buying crap by which I might otherwise be fooled.

* What the hell - forget the prudes and keep the occasional "sexist" picture coming. Life's too short and it's ridiculous to get into an ethical discussion with people who buy boots anyway. Let them read *Beatlefan* if they're that touchy - especially the guy who wants to talk about his crappy McCartney concert seats. He probably missed the "significant eye-contact".

* It would be helpful if you'd adopt the capsulization format that L.R.E. King used, as well as that of *HOTWACKS*, in your reviews: *SOURCE* (soundboard, radio, audience, studio outtake); *QUALITY* (related to source - EX, VG, G, F, P)

Knowing something is "soundboard" or "studio outtake" qualifies the review upfront. Many of us don't waste time on audience recordings anymore. Given that virtually every major appearance by an ex-Beatle is legitimately released in one form or another these days, there's almost no such thing as a "good" audience recording anymore nor any reason to buy one unless it's truly unique (such as a reunion or special appearance - like that's ever going to happen). The completists (those who buy audience recordings) will appreciate this, as well.

Also, really think about instituting a rating system, as Bill Glahn does. Granted, these are often subjective, but surely by now your credibility is such that if you or your reviewers say a disc is a "9", I'd believe it. *BELMO'S* can and should establish the standards on boot releases. Keep up the good work, Belmo.

Gary Shaw



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Out of Print CDs

Get Back with Don't Let Me Down and 9 other Songs CD-PCS-7080-2, The Live Beatles San Francisco 8/26/66 BGCD 016 (picture disk), and Jealous Guy Capitol DPRO-79417 legitimate promo CD (sleeve VG). Best offer. Darren Nemeth, 1924 Bro-

Mor, Saginaw, MI 48602.

Belmo is looking for a tape copy of the "Yesterday" acetate currently making the rounds. Drop him a line if you have it. He'll trade for a copy or extend your subscription. Thanx.

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BEATLEG NEWS

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VIGOTONE RETURNS!

The Long Delayed New Vigotone Releases:
Worth The Wait?

REVOLUTION

Vigotone (VT-117) CD
The Beatles

The Songs:

- 1) Mellotron Music No. 1 (Lennon 1968)
- 2) Girl (monitor mix - backing track)
- 3) We Can Work It Out/Lucy From Littleton
- 4) Michelle (home demo)
- 5) We Can Work It Out (mono mix)
- 6-8) It's Not Too Bad (Lennon 1966)
- 9) Good Morning, Good Morning (home demo)
- 10) Mellotron Music No. 2 (Lennon 1968)
- 11) Revolution (alt. mix)
- 12) Across The Universe (alt. mix)
- 13) Revolution 9 (alt. mix)
- 14) Mellotron Music No. 3 (Lennon 1968)
- 15) Julia (take 1 - Lennon demo)
- 16) Stranger in My Arms (Lennon 1968)
- 17) Revolution 1 (June 4, 1968 sessions)
- 18) Hey Jude (1968 promo film)
- 19) Revolution (1968 promo film)

REVOLUTION features several new and unique songs which will appeal to collectors. Eight of the 15 songs are previously unreleased. The most interesting material is the mellotron music and "Revolution" sessions. Here is a track rundown:

Tracks 1, 10, and 14 are fun and mind-expanding (!) mellotron experiments by Lennon. These were reportedly recorded sometime in 1968 at Weybridge. I wish The Beatles had used more of this style music as the mellotron was a classic instrument which seems to have been forgotten with the advent of computers and synthesizers.

Track 2 is a monitor mix of "Girl" from 1965 and is incomplete. This is different than the take on "Artifacts" though it is very similar.

Tracks 3, 5, 9, 11, 12, 15, 18 and 19 have all been previously released; however, the sound quality is improved and in several cases the songs are a bit longer.

Track 6, 7, and 8 are brief composing demos of "Strawberry Fields Forever". Historically interesting. Track 4 is said to be a demo for "Michelle"; however, there's a good chance it is not the real thing. It is not the same as the cut on the "Garage Tapes". "Stranger in My Arms" is a completely new and previously undocumented Lennon original! It is upbeat and quite unusual. A rare gem worth several listenings.

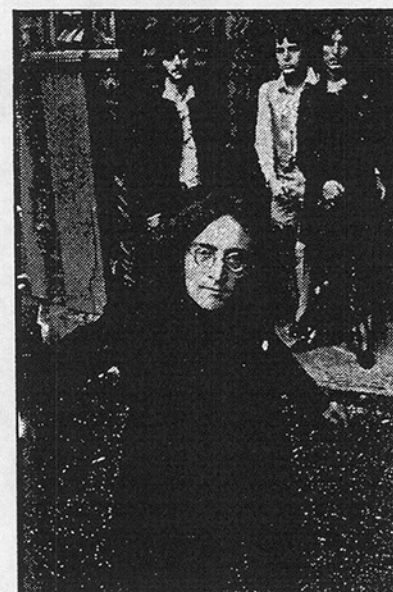
Track 13 is the alternate mono mix from acetate which we've been waiting for all these many years. It was worth the wait and is worth the price of the disc. The overdubs are different and we hear more banter between John and George.

Track 17 is the session of Take 20 of "Revolution 1" and would've been terrific except that Yoko jabbars over the whole thing. A pity. Still, it has some interesting moments and is not an entire loss.

This disc is recommended - even though it could've been much better had they included more new material. By the way, this disc and the other new Vigotones had been intended to be Spank releases but were changed to Vigotone at the last minute.

Material: A/B
Packaging: B+
Sound Quality: A-/B+

The Beatles



Revolution

IN THIS ISSUE

- Revolution
- Imagine Box
- As Nature Intended
- #3 Abbey Road
- Hey Tokyo
- Good Times Comin'
- Ultimate Rarities
- Underground Videos
- R.U.N. Supplement
- Rare photos and much more!

IMAGINE:...All The Outtakes

IMAGINE...ALL THE OUTTAKES

Vigotone (VT-118/119/120)

3 CD Set / booklet

John Lennon

Disc One: The Alternate Album

- 1) Imagine (version 2, take 1)
- 2) Crippled Inside (take 17)
- 3) Jealous Guy (take 2)
- 4) It's So Hard (take 2)
- 5) I Don't Want To Be A Soldier (take 2)
- 6) Gimme Some Truth (alt. vocal)
- 7) Oh My Love (take 2)
- 8) How Do You Sleep? (alt. vocal)
- 9) How? (alt. vocal)
- 10) Oh Yoko! (take 9)
- 11) Just a Little Story (studio monologue)
- 12) Well (Baby Please Don't Go) (take 1)

This disc is an upgrade of "The Alternate Album" released a few years back. The sound is crisp and clear. The songs are highly listenable gems from rock's greatest lyrical painter, John Ono Lennon. These songs are said to be from tape source and not from the "Lost Lennon" program.

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"Bootlegs are illegal. We don't sell them we only report what's in them."

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Disc Two: The Outtakes

- 1) Imagine (take 1)
- 2) Imagine (take 2)
- 3) Imagine (take 3)
- 4) Imagine (alt. vocal)
- 5) Crippled Inside (take 2)
- 6) Jealous Guy (take 1)
- 7) Jealous Guy (take 7)
- 8) Jealous Guy (vocal take 20)
- 9) I Don't Want To Be A Soldier (take 1)
- 10) I Don't Want To Be A Soldier (alt. mix)
- 11) Oh My Love (alt. take 1a)
- 12) Oh My Love (alt. take 1b)
- 13) How? (take 12)
- 14) How? (alt. vocal)
- 15) How? (original take 2)

Again, another excellent disc of outtakes from tape source. Some have been heard on the "Lost Lennon Tapes" but not in this quality. John's vocals are a bit rough on some of these songs, but that is what is appealing about them.

Disc Three: The Sessions

- 1) How Do You Sleep? (rehearsal 1)
- 2) Tuning Jam
- 3) How Do You Sleep? (rehearsal 2)
- 4) How Do You Sleep? (rehearsal 3)
- 5) How Do You Sleep? (version 2)
- 6) How Do You Sleep? (take 2)
- 7) How Do You Sleep? (version 3)
- 8) How Do You Sleep? (alt. vocal)

Disc Three: The Demos

- 9) Oh My Love (acoustic 1968)
- 10) Oh My Love (acoustic 1968)

- 11) How? (piano 1970)
- 12) People Get Ready/How? (piano 1970)
- 13) Medley:How?/Child of Nature/Oh Yoko! (piano 1970)
- 14) Oh Yoko! (acoustic 1969)
- 15) Oh Yoko! (piano 1970)

Disc Three: The Overdub Session

- 16) It's So Hard (sex overdub)
- 17) I Don't Want To Be A Soldier (sax overdub)

Disc Three: Bonus Track

- 18) How Do You Sleep? (reprise)

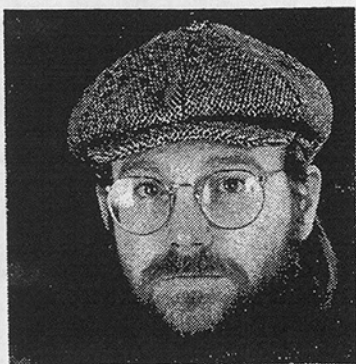
This disc gives us the opportunity to eavesdrop on the studio session work for "How Do You Sleep?". It is a great song - even if I got a bit restless after the sixth or seventh version. But it is an important piece of history and it's good to know it has been preserved. The demos we've heard before but not of this quality. Very nice. John's vocals on "Oh My Love" are both plaintive and haunting. And the overdub sessions are interesting but not extraordinary so. Nice to have, though.

The package is excellent. The three CDs come housed in a nice color box and the booklet is well-written and nicely laid out. The interview with John is informative (I've read it before - Rolling Stone maybe?). And the sessions notes are complete and quite useful in understanding the tracks.

Any Lennon fan will be thrilled with this set. Great music. Excellent sound. Terrific packaging. I suspect we'll be seeing more Lennon discs from Vigotone in the near future. They evidently have the key to the Lennon treasure chest.

Material: A
Packaging: A+
Sound Quality: A





COMMENTS FROM OUR FOUNDER

As you have undoubtedly noticed this issue arrived in your mailbox about a month late. I think it probably pained me more than you. I hate to miss deadlines.

However, I had an excellent reason for the delay - absolutely no new material arrived until about the first week of May! So instead of sending out an issue of "filler", I waited, and waited, and waited. But the long wait has paid off. So much so that I had to make this a double issue! Whew!

As I am taking a few weeks off in June to vacation in Alaska, you can expect to see the next issue of BBN sometime in mid-July. By then the new Yellow Dog's will be out. Can you dig it?

Congratulations go out to Metro Fritz of New York City. He won the copy of "Artifacts". Hey, Metro? Did you like it? Did you receive it? Let me know what you think!

Hello's go out to all the new subscribers. Welcome to our Beatleg "family". Thanx to a number of articles in publications in Pittsburgh, Houston, New York, Detroit, L.A., Boston as well as in "gray areas" and some European fanzines, BBN has reached a much larger audience.

There is a review of a Led Zepellen bootleg in this issue. Not because it has anything to do with The Beatles, but because many of us collect other groups as well. If you like the idea of reviewing significant bootlegs of other groups please let me know. And if you have any reviews you want to share, send them my way.

And speaking of other artists, I'd like to recommend Adrian Belew's newest release "Here" on Caroline Records. While the music is uniquely Adrian's, The Beatles influences are evident throughout. "Here" is

filled with wonderful textures of sound, beautiful harmonies, superb guitar work and deeply personal lyrics. If you've never heard a Belew record (which I find hard to believe!) then I recommend "Here" and his previous release "Inner Revolution." And for anyone who has been living on Mars for the past twenty years, Adrian Belew has played with such luminaries as Frank Zappa, Talking Heads, Laurie Anderson, Paul Simon, David Bowie, Nine Inch Nails, Crash Test Dummies and, of course, King Crimson (with whom he's currently recording new music).

If you are a recent subscriber or have just renewed and you want Issue #38, I have bad news. All the copies have been sold and none are available. One of these days I hope to put together a "best of Belmo's". Someday.

Again, I'm sorry for the lateness of this issue. But the underground being what it is and acts of God (which I have very little say in!), this will occasionally occur.

If you think a record store in your area would like to carry Belmo's Beatleg News, drop me a line and we'll work out details on how you can distribute BBN and profit a little as well.

Have a great summer and I'll see you next time (or maybe at the Chicago Beatfest in August).

Belmo



NO. 3 ABBEY ROAD N.W. 8 Vigotone (VT-116) CD The Beatles

The Songs:

- 1) How Do You Do
- 2) Blackbird
- 3) The Unicorn
- 4) Lalena
- 5) Heather
- 6) Mr. Wind
- 7) The Walrus and The Carpenter

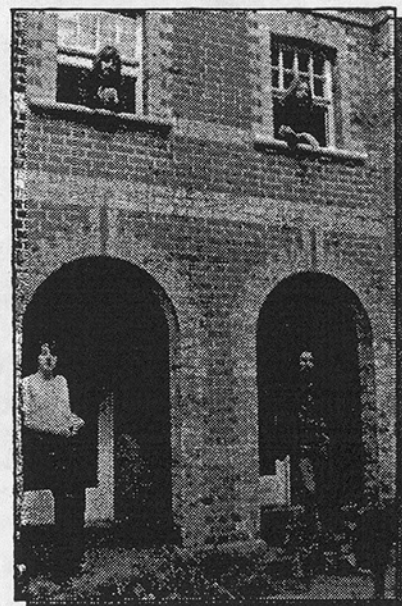
- 8) Land of Gish
- 9) Octopus' Garden
- 10) Her Majesty
- 11) Golden Slumbers/Carry That Weight
- 12) You Never Give Me Your Money
- 13) Oh! Darling
- 14) Maxwell's Silver Hammer
- 15) Something
- 16) Because
- 17) A Huge Medley (part one)
- 18) A Huge Medley (part two)

Here we have another disc of the Abbey Road outtakes. What sets this one apart is the inclusion of the McCartney/Donovan material (tracks one thru eight). As there are no pops or cracks I am guessing this is from a tape and not copied from vinyl.

Other than that material, this doesn't have much to recommend it. It has all been released before and the sound quality is about the same as the Yellow Dog release. You'll have to decide if the new material makes it worth adding to your collection.

Material: B-
Packaging: B
Sound Quality: B+

The Beatles



No. 3 Abbey Road N. W. 8

GOOD TIMES COMIN' Vigotone (VT-121) CD Paul McCartney

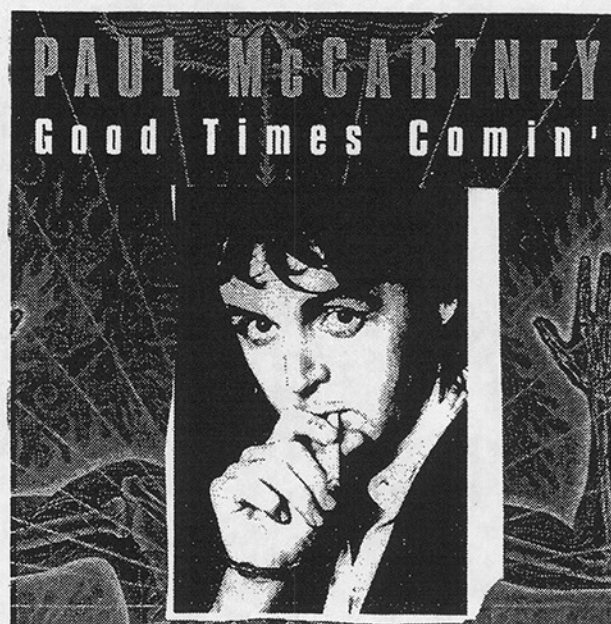
The Songs:

- 1) Rock Show (intro)
- 2) Suicide
- 3) Improvisation 1 (1980)
- 4) Improvisation 2 (1980)
- 5) Blackpool
- 6) Twenty Flight Rock
- 7) Peggy Sue
- 8) I'm Gonna Love You Too
- 9) Sweet Little Sixteen
- 10) Loving You
- 11) We're Gonna Move
- 12) Matchbox
- 13) Cut Across Shorty
- 14) Blue Moon of Kentucky
- 15) Sally G
- 16) Country Dreamer
- 17) On The Wings of a Nightingale
- 18) Hanglide
- 19) Press
- 20) Yvonne
- 21) Good Times Comin'/Feel The Sun
- 22) Rock Show (outro)

Have we gotten tired of Paul McCartney outtakes being repackaged? Well, I have. There is really nothing new here for the seasoned collector. Just the same old song and dance, if you will.

However, if you are new to collecting McCartney then you'll find a few cool gems here. I've always liked "On The Wings of a Nightingale" (demo for the Everly Brothers) and "Suicide" (Paul's nightclub tune). "Yvonne" is still officially unreleased by Paul and it deserves to be on an album. It is a pleasant and likable song.

The sound is generally quite good and is mostly an improvement over past releases. For those wanting to upgrade then this is for you. And on a personal note, if I hear "Sally



G" one more time I think I'll move to the monastery in Sun City!

Material: B
Packaging: B
Sound Quality: B



AS NATURE INTENDED Vigotone (VT-122) CD The Beatles

- 17) Two Of Us
- 18) Maggie Mae
- 19) Dig it
- 20) Let It Be
- 21) The Long and Winding Road

The Songs:

- 1) Get Back
- 2) Get Back
- 3) Don't Let Me Down
- 4) I've Got A Feeling
- 5) The One After 909
- 6) Dig A Pony
- 7) I've Got A Feeling
- 8) Don't Let Me Down
- 9) Get Back
- 10) Rocker
- 11) Save The Last Dance For Me
- 12) Don't Let Me Down
- 13) Dig A Pony
- 14) I've Got A Feeling
- 15) For You Blue
- 16) Teddy Boy

22) Get Back

We now have what I figure is the final and definitive "Get Back" CD. We've seen a lot of them over the years and someone is always ranting and raving over each new version. Here's why you want this one.

The first nine songs are from the Rooftop Performance and the sound quality is excellent. It has more "snap" than any other version I've heard.

The "Get Back" portion of the disc is from tape source and is of Glyn John's first master tape compilation. This is the first appearance on disc of this mix. The "Get Back" cds on Yellow Dog and Vigotone were from the acetate mixes and were not as "finished" as this one.

This disc is a real find and should complete our search for this material. There is other "Get Back" music on the horizon, but it is from the Twickenham film sessions. Whether that will be worthwhile or just plain boring, I guess we'll find out in the months ahead.

Material: A
Packaging: B+
Sound Quality: A

Paul McCartney
Hey Tokyo!
Compact Disc - KTS 250
DDD - Running Time 59:52
Review by Steve Loveless

- 1: Matchbox
- 2: Just Because
- 3: Good Rockin' Tonight
- 4: Be Bop A Lula
- 5: Midnight Special
- 6: C Moon
- 7: The Long and Winding Road
- 8: Linda Lu
- 9: Twenty Flight Rock
- 10: Let Me Roll It
- 11: We Can Work It Out
- 12: Lady Madonna
- 13: Magical Mystery Tour
- 14: Live and Let Die
- 15: Paperback Writer
- 16: Back In The USSR
- 17: Hey Jude

A very nice stereo soundboard CD from Paul's show in Tokyo in November, 1993. This is the audio track from a video tape of a Japanese TV production. Tracks 1-9 are from the soundcheck for the show. The performances seem to be a bit looser than the rest of the material and they are typical of the tracks Paul has done in soundchecks previously. At the end of "Twenty Flight Rock" Paul thanks what must have been at least a small audience with a "Domo Arigato" and announces that it is the end of the soundcheck. The only real black mark against this CD is that there is applause and audience noise dubbed between these songs which during a normal soundcheck played to a nearly empty auditorium would not be there. One also notices that "Off The Ground" material is conspicuously absent. So why would Paul allow soundcheck material to be such a large part of a TV show? Perhaps he has come to the realization (especially with the inclusion of a few soundcheck tracks on the "Paul Is Live" CD) that there is a strong fan interest in the uniqueness of soundcheck material. In fact the entire one hour soundcheck was filmed and is being readied for release on video tape along with the concert performances and interviews for Japan TV. And in perfect stereo and H.D.T.V. letterbox format along!!! There is a God!

The highlight of the disc is the unique performance of "Linda Lu" from the soundcheck. And no, this is not some drippy ode to Paul's beloved, but a very nice 12 bar

blues possibly authored by Ray Sharpe and released on Jamie Records (Jamie 1128) in 1959. His version has been covered by Home Boy Edwards, Johnny Otis, and Left Hand Frank to name a few. One more nice extra on this disc is the performance of "Back In The USSR". Paul apparently decided to add this to the lineup later in the tour. Overall I would recommend this disc because of the amount of unique soundcheck material from the 1993 tour and the excellent stereo soundboard quality.

"It was my role to be a bit more the cheerful chap than the others. I was always known in the Beatles as the one who would sit the press down and say: 'Hello, how are you? Do you want a drink?' I guess that's me. I'm not really tough. I'm not really lovable, either, but I don't mind falling in the middle. My dad's advice: 'Moderation, son.'"



NEWS FROM ITALY
by Renato Facconi

Italian correspondent reports the following:

* **EMPTY SPACE DELIGHTS** (Men At Work - Work 5561-2) CD is a nice digipack issue, with a beautiful photograph of McCartney, but this is all. The songs: the same ones as already released on "Deliverance Now" (Rarities Special RS 9318), 13 songs from the 12-11-93 Ed Sullivan Theatre "Up Close" show.

* **SAYONARA MR. PAUL** (Live Storm LSCD 51560) CD. It contains exactly the same songs as "Hey Tokyo" (KTS 250), taken from the 12-24-93 Fuji special - front cover has a dark photograph of McCartney in concert during 1989/90 World Tour.

* **MUSIC MASTER** (Four Seasons FSC 007) CD is exactly the same song order as "Deliverance Now", but with a less interesting cover than "Empty Space Delights".

* **PAUL MCCARTNEY LIVE CANTA I BEATLES** (On Stage Records ON PD 2251) is a 12" Picture Disc containing some of the songs already released on the CD of the similar name "Paul McCartney Canta I Beatles".

* **PAUL MCCARTNEY CANTA I BEATLES** (On Stage CD/ON 2251) 2CDs. These two discs are a selection of tracks from various venues from 1990 to 1993. The cuts are from Berkely, Glasgow, Liverpool, Washington DC, Ed Sullivan Theatre, Frankfurt, Las Vegas and Charlotte.

* **MAGICAL MISTERY TOKYO** (Phuto Records CD 9406) are from rehearsals for the Tokyo Dome (11-14-93) and several tracks from the live concert.

* **LIVE IN VENEZIA** (FU 205/1-2) is a double CD from KTS and was recorded 9/25/76. It is missing the last three songs and is from a good audience mono recording.

The most interesting are the **MAGICAL MISTERY TOKYO** because of the two unreleased songs "No Other Baby" and "Cindy Lou", and **LIVE IN VENEZIA** that is one of the few 1976 tour concerts on CD (the only other I know is a Japanese double CD containing a complete Paris 1976 concert).

The Italian bootlegs' market is really peculiar. They are able to produce some unique items, such as the fine 9 CDs set of the BBC sessions, and some other interesting items. But they are also used to produce a lot of useless records, like the ones mentioned here.



What's The News Mary Jane?

* **OFF WHITE VOLUME 2** (RPCD 1137) and **OFF WHITE VOLUME 3** (RPCD 1138) are two new CDs from Red Phantom. These are merely reissues of the White Album demos and various 1968 outtakes, alternate versions and forgeries. There is nothing about these to recommend.

* **RUMITAPE AND MORE** (Jap-1) is on the streets and will hopefully get run over by a huge truck! This is one of those CDs which is crap from start to finish. "The Fool on the Hill" session (?) material is unlistenable and the filler material are old (and pointless) interviews and available demos of "Cry Baby Cry". Don't say I didn't warn you!

* **LIVERPOOL MAY 1960** (FU 207) is a KTS release of the Quarry Men material. The sound has been cleaned up, so the 13 tracks here sound fairly good. Still, the playing is ragged but it is a historical piece - one you should have if you don't already own the vinyl or the Chapter One CD, "The Quarrymen at Home".

* **THE KITANUS DEMO** (JPGR 1234) is another Japanese CD of previously released 1968 demos. Again, save your money. Yellow Dog's "Unsurpassed Demos" is far superior.

* Oil Well Records has jumped on the reissue bandwagon with **TICKET TO RIDE** (RSC 009) - a copy of "Ultra Rare Trax 3, and **GET BACK** (RSC 008) - a copy of "Ultra Rare Trax 4".

* No news concerning the Yellow Dog release of the "Please Please Me" session

tapes. And no word on when we'll get the CD of "Help!" outtakes said to be coming from Japan. And, of course, no news on when the long version of "Helter Skelter" will be released. Bummer. I think I want this more than those nude photos of Stevie Nicks.

* **YELLOW DOG** is nearing completion of a 6 CD box of rarities. No word on the contents. The Ed Sullivan Shows, Sweden 1963, Paris 1965, an unreleased performance of "Some Other Guy", Tokyo 1966 (stereo), a nine-minute "Aerial Tour Instrumental", and two McCartney releases are all rumored to be coming from Yellow Dog later this year. In addition, the Dog will soon release "All Things Must Pass Vol. 2".

* From Australia's **BANANA** label are four CDs of reissues: "Vol. I - Live in Europe 1964", "Vol. II - Live in Australia 1964", Vol III - Live in France 1965", and "Vol. IV - Live in Japan 1966".

* We regret the passing of **HARRY NILSSON**. We do not regret the passing of Albert Goldman.

* **THE DAWN OF MODERN ROCK** (Pilz) is a CD of Quarry Men material. I have not seen this, but I'm told it has shown up on K-Mart store shelves for \$10. Anybody out there have this?

* **LES BEATLES A PARIS** (FU 201) is a KTS reissue of the vinyl release. It includes a reproduction of the book as well. Not much to recommend here.

* Two more reissues from Japan are "The Complete Decca Audition" and "Get Back

With Don't Let Me Down and 9 Other Songs". Both carry a high price tag and are not worth seeking out.

* **THE CAPITOL VERSIONS** have been reissued by Big Beat. Their versions do not have the burlap cover design on the CDs. If you don't have these yet, you may want to add them to your collection. If you don't know already, these are basically Capitol Record's American releases of The Beatles albums on CD. These are not bootlegs but actually pirated copies.

* **WINGS OVER SEATTLE** is said to be coming soon from Japan. It is a 2 CD set and is from an audience tape recorded in 1976 at the Seattle Kingdome.

* Saillard Gregory of France sent me zerox copies of Panda's **THE BBC BEATLES: COMPLETE CATALOGUE**. Panda's 9 - disc set appears to be quite similar to the Great Dane release music wise. It is missing the outtakes of "I Should've Known Better" and has added the live performances from 1964 and 1965 at the Empire Wembley. It also includes "My Evelyn" which is not the Beatles. Stick with the Great Dane Version.

* Another McCartney Tokyo Dome (1993) concert 2 CD release is **PAUL IS VISION** (Sandwich 002/003). Stick with the **HEY TOKYO** release. And heard of but not heard is **HOME IN REHEARSAL** - said to be the soundcheck from Fukuoka Dome (11-18-93).

* The newest **LOST LENNON** albums are due out the first week of June. More details later.

* **WCBM** of Baltimore recently aired its second special on The Beatles called **YELLOW SUBMARINE**. It featured interviews with many of the folks who made **YS**, and the program discussed the allegories and other eclectic meanings of the film. **BBN** was mentioned on the show and copies of **BBN** were given to select listeners. A very unusual and nicely produced program.

* **BACK TRACK FOUR** (Classical CL 004) has just been released at press time. It appears to be a compilation of previously released tracks spanning the years 1962 through 1969. A more detailed review in the next issue.



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In The Spotlight

by Jeff Jerdon

Needless to say between "Reunion" and the 30th Anniversary of The Beatles arrival in America coverage, these past few months have seen heavy action on the collector's circuit. A round of applause for Capitol's beautiful reissue of "I Want To Hold Your Hand/ I Saw Her Standing There" (NR-58123) in the original picture sleeve which also comes protected in a mylar bag with the anniversary logo sticker. Hope most of you were able to pick a copy or copies of this limited edition of 30,000. Some dealers (you know who you are) are already pricing this one past the \$10.00 range. Would love to see Capitol reissue all the American singles in the original sleeves perhaps in a boxed configuration. Capital also issued the same two tracks as a 5" promo only CD (DPRO-79319) in a mini cardboard picture sleeve the same as the 7". The disc itself even has the familiar orange & yellow swirl label with black printing. The price on these have shot past the \$50.00 range. Capitol also issued a cardboard counter display to hold about 25 of the 7" singles. I've seen some of the bins sold for \$10 to \$15 un-assembled.....Capitol also released on 2/22/94 the "Red" and "Blue" colored vinyl LPs in a limited quantity of 5,000 each. Still priced in the \$20.00 range (but not for long) these are definitely worth picking up several copies of..... On the memorabilia side of things, Environmint (Chicagoland Processing) who concluded their Beatle album cover coins toward the end of last year (except for "Yellow Submarine", which is being held up in litigation) has issued a new four coin set depicting each of The Beatles' likenesses (64' Dezo Hoffman poses) on one side and the familiar trademarked logo on the other side. This set is only available as a four-coin collection and comes in a hinged wooden box with certificate of authenticity in a 25,000 run. The price is \$139.80, plus postage, handling, etc. The sets were supposed to have been shipped by mid-March, but Apple decided they didn't like such a serious look on John Lennon so his die had to be re-tooled. So instead of making the customers wait any longer, Environmint shipped the Paul, George, & Ringo medallions plus the box out in mid-April with the Lennon medallion expected to follow in the next ten to fourteen days.... Also new launched back in February is "The

Best Of The Beatles" music box collection by the Franklin Mint. Each box, which is handcrafted in fine porcelain, hand-decorated with original art inspired by Beatles album covers and rimmed with 22 carat gold, is designed both to play and to represent a famous Beatles song. The boxes measure about 3" across and also have reproductions of The Beatles' signatures on the side. There are 12 boxes in the collection. So far the first three include "I Want To Hold Your Hand", "A Hard Days Night", and "Help". The rest include "Please Please Me", "Yesterday", "Michelle", "Strawberry Fields Forever", "Sgt. Pepper's Lonely Hearts Club Band", "Hey Jude", "Something", "Let It Be", and "The Long And Winding Road". The boxes are selling for \$37.50 plus postage & handling..... California Gold has issued a new gold record plaque commemorating the 25th Anniversary of "Give Peace A Chance". Like it's predecessor "Imagine", the gold plated 45 is a special pressing made by Capitol's Cema Special Markets division. The 45 is mounted and framed together with sheet music on grey marbled background with black frame measuring 18 1/4" x 24 1/4". Only 5,000 were made and is fully authorized Yoko Ono. Don't be surprised to see black unplated 45s of this sneak their way into the collectors market like the last time. That's all for now. Until next time Happy Collecting and 'Do What Thou Wilt'.



Avedon's 1968 Lennon Outtakes



The Beatles On Video Reviews by Steve Loveless

The Beatles
The Little Red Album
Video Tape
An "Apple" Film

- 1 Love Me Do
- 2 Please Please Me
- 3 From Me To You
- 4 She Loves You
- 5 I Want To Hold Your Hand
- 6 All My Loving
- 7 Can't Buy Me Love
- 8 A Hard Days Night
- 9 And I Love Her
- 10 Eight Days A Week
- 11 I Feel Fine
- 12 Ticket To Ride
- 13 Yesterday
- 14 Help
- 15 You've Got To Hide Your Love Away
- 16 We Can Work It Out
- 17 Day Tripper
- 18 Can't Buy Me Love #2
- 19 Twist and Shout
- 20 Rock and Roll Music
- 21 Norwegian Wood
- 22 Nowhere Man
- 23 Strawberry Fields Forever

The Little Blue Album
Video Tape
An "Apple" Film

- Short film with Paul interviews
- 1 Strawberry Fields Forever
 - 2 Penny Lane
 - 3 Sgt. Peppers Lonely Hearts Club Band
 - 4 A Day In The Life #1
 - 5 All You Need Is Love #1
 - 6 I Am The Walrus #2
 - 7 Hello Goodbye #4
 - 8 The Fool On The Hill #2
 - 9 Magical Mystery Tour #2
 - 10 Lady Madonna #1
 - 11 Hey Jude #1
 - 12 Revolution #1
 - 13 Back In The USSR
 - 14 Ob-La-Di Ob-La-Da
 - 15 Get Back #1
 - 16 Don't Let Me Down
 - 17 The Ballad of John and Yoko
 - 18 Here Comes The Sun
 - 19 Something
 - 20 Let It Be #1

The Long And Winding Road
The Little Green Album
Video Tape
An "Apple" Film

- 1 Love Me Do #2
- 2 Please Please Me #1, #2, #3
- 3 I Want To Hold Your Hand
- 4 A Hard Days Night Theatrical Trailers #1, #2, #3, #4
- 5 I Feel Fine
- 6 Ticket To Ride
- 7 Help #3, #2
- 8 Help Theatrical Trailer
- 9 Day Tripper #3
- 10 We Can Work It Out #2
- 11 Paperback Writer #2
- 12 Rain #3
- 13 Paperback Writer #1
- 14 Rain #1
- 15 Hello Goodbye #1, #3
- 16 Magical Mystery Tour Theatrical Trailer
- 17 Mod Odyssey
- 18 Yellow Submarine Theatrical Trailer
- 19 Lady Madonna #2
- 20 Hey Jude Rehearsal
- 21 Her Jude #3
- 22 While My Guitar Gently Weeps
- 23 Come Together #2
- 24 Let it Be #2
- 25 The Long And Winding Road
- 26 Let It Be Theatrical Trailer

The first thing you might notice about the Red Video and the Blue Video is that the song lineup roughly coincides with that of the famously overpriced and ridiculously packaged Red and Blue albums recently re-released by Capitol. Well, that was the idea. To put together whatever film clips existed for the tracks on the Red and Blue albums. The Green Video is primarily a mixed bag of videos and theatrical trailers arranged chronologically.

The Red Video

Each song on this video is made up of bits and pieces of film clips from various sources and assembled to be appropriated for the time period of each song. The bootlegger draws from a mixed bag of both black and white TV and live performances, news reel footage, and clips taken directly from movies. The editing is professionally done with lip synching being done for most of the TV and live performances. The audio is excellent mono taken from the albums for each track. (The original video was in stereo but my review copy

was a mono dub). The picture quality is also quite good all the way through. The only original videos here are for Tracks 16 and 17 which are the common Intertel Videos and track 23 which is the regular video except in a slightly alternate edit from the private reel version. I don't know if it's a genuine alternate edit or concocted by the bootlegger. Overall, the Red Video is an acceptable "commercial" attempt. It has virtually nothing to offer to the serious Beatle video collector but is certainly fun to watch and would make a fine addition to your next Beatle party.

The Blue Video

Though not listed on the cover the tape starts out with a segment of the Granada TV show "Scene Special - It's So Far Out It's Straight Down" with bits from Paul's interview of 1/18/67.

1. Strawberry Fields Forever is the private reel version in color with the audio overdubbed in stereo. Filmed 1/30-31/67 at Knole Park, Seven Oaks, Kent.

2. Penny Lane is the private reel version in color with the audio overdubbed in stereo. Filmed 2/5/67 at Angel Lane, Stratford, London.

3. Sgt. Pepper's is the animated film shot of the Sergeant conducting the album cover personalities used for the 20th anniversary TV special and re-edited to fit the song.

4. A Day In The Life is the private reel version. Filmed at Studio One, EMI on 2/10/67 during the orchestral overdub session for A Day In The Life. In color and overdubbed in stereo.

5. All You Need Is Love is the complete film version of the 6/25/67 broadcast of Our World, with the original mono audio track.

6. I Am The Walrus. The 1993 video done to promote the Blue album package with the blue mask around the picture and stereo sound. I'll just say this once, but it applies to all the other videos produced for the Red or Blue packages. Basically they suck. Capitol found it necessary to use or make up a video to a song and put a blue or red mask around the picture to drive home the red or blue album packaging concept. It's an insult to our intelligence and extremely annoying.

7. I Am The Walrus. See above.

8. Hello Goodbye #4. The same as 6 & 7 generated from the street clothes version.

9. Magical Mystery Tour is made up

from film footage shot by Mal Evans of the Beatles et al, at Brighton Beach in September of 1967. The acetates version of the song was used for the audio.

10. Lady Madonna is the private reel version in color and stereo sound. The first film clip to be made for Apple, it was shot on 2/11/68 in Studio Three at EMI and the footage is actually the recording session for Hey Bulldog.

11. Hey Jude #1 is a near perfect quality version of the Smothers Brothers film clip (shot 9/4/68) including the original clap board sync film. I've never seen it better than this!

12. Revolution #1. See #11.

13. Back In The USSR. A video made by Capitol for in-store promotion 1976 for the rock and roll music album. Color and black and white with mono audio.

14. Ob-La-Di, Ob-La-Da is take 5 audio over marginal black and white footage of the Beatles in India in March of 1968. The footage is in fact the first half of the Italian TV broadcast from which the Rishikesh audio tape comes from

15. Get Back #1 is film footage shot on the Apple rooftop and synched to the 45 and issued as a promo film in 1969. In color and with mono audio and also from the private reel.

16. Don't Let Me Down was another 1969 promo film synched to the B side of the single and cut between rooftop and Twickenham footage. Also from the private reel.

17. The Ballad Of John and Yoko is the black and white version with the exclamation point every time the word "Christ" is said. The very beginning and end are cut off and the sound is mono.

18. Here Comes The Sun is the stereo track over some great 8mm home movies of George at this home in Escher, Surrey, in 1969. He signed a number of autographs for some girls and they proceed to film the outside of his house. Interesting.

19. Something is a delightful and well made film compiled by Niel Aspinall in 1969. Film of the Beatles at home with their wives is edited to the song which is replaced by the stereo recording for this compilation.

20. Let It Be is from a 16mm print of a film to promote the 1969 release of the song. It is alternate footage from the film combined with scenes from Two Of Us and The Long and Winding Road in color and stereo.

The Green Video

1. Love Me Do is the all black and white version of the 1982 EMI promo video for the Beatles 20th Anniversary.

2. Please Please Me #1, #2 & #3. More 20th anniversary promo clips in three different edits. All in stereo and black and white with #3 having some color insert photos and synched to the 1964 Washington Coliseum show and other silent 1964 footage.

3. I Want To Hold Your Hand is the still running video produced by EMI in 1984 to promote the Beatles 20th anniversary of their coming to America. Stereo.

4. A Hard Days Night Theatrical Trailers #1, #2, & #4 are different versions of theatrical trailers and #3 is a short documentary of the making of the film.

5. I Feel Fine #2 is the common Intertel B&W video shot on 11/23/65 but stereo sound added.

6. Ticket To Ride is the Capitol Red Album promo clip. The common 11/23/65 Intertel video with stereo sound and that dumb-shit red mask.

7. Help #3 & #2. Version #3 is the 1993 Red Album promo version in stereo. Version #2 is from the German TV broadcast and is the B&W footage used at the beginning of the Help movie but without the darts being thrown.

8. Help Theatrical Trailer in marginal color.

9. Day Tripper #3. The original 11/23/65 mono Intertel video.

10. We Can Work It Out #2. The same as #9, #9, #9...

11. Paperback Writer #2 is one of the washed out B&W Intertel versions with an alternate mono mix. Filmed on 5/19/66 in Studio One at EMI.

12. Rain #3 is the B&W private reel version filmed at Chiswick House by Intertel on 5/20/66.

13. Paperback Writer #1 is the original B&W mono 5/19/66 Intertel version.

14. Rain #1. See #13.

15. Hello Goodbye #1 & #3. Both versions shot in color and with added stereo sound. Version #1 is the common Sgt. Pepper suits version. #3 is the "outtakes" version. All versions were filmed on 11/10/67 at the Saville Theatre.

16. Magical Mystery Theatrical Trailer. Just what it sounds like in mediocre color.

17. Mod Odyssey is a very interesting documentary about the making of the Yellow Submarine from 1968 in poor

color.

18. Yellow Submarine Theatrical Trailer from 1968 in poor color.

19. Lady Madonna #2. See Lady Madonna #1. This is the uncommon alternate edit in not as good color as version #1.

20. Hey Jude Rehearsal. These are just the Beatle bits from the 1968 color film "Music!". Filmed on 7/30/68 in Studio Two at EMI. The roughly 6 1/2 minutes are mostly the recording of take nine of Hey Jude.

21. Hey Jude #3 is the David Frost version including the Frost theme performance and the "It's Now Or Never" bit. The audio is mono. The video is B&W.

22. While My Guitar Gently Weeps is a made up video utilizing the remainder of the Rishikesh tape footage.

23. Come Together #2 is another made up video with the stereo audio set to color 8mm fan footage of the Beatles arriving at EMI in their limos in 1969.

24. Let It Be #2 was transferred directly from the "Read My Lips" video.

25. The Long And Winding Road. The same as #24.

26. Let It Be Theatrical Trailer is the original in fair color.

The Blue and Green Videos are from a different bootlegger than the Red Video and are in another category altogether. These are primarily from official EMI, Capitol and Apple videos. You will note that many titles are denoted as #1, #2, etc. This means that there was more than one official version or edit of a video. Not all versions are on these tapes and the missing ones are slated for a future package by the same manufacturer. The sound quality is excellent all the way through. The picture quality varies from poor to excellent but is overall very enjoyable. If you are a completist video collector and need clean versions of all the EMI and Capitol post-Beatle promos then you need this.

Haven't been a real serious video collector because most of what I bought before was so crappy. So these were a vast improvement over most of what I did have as well as updating me with a lot of stuff I hadn't had before. If you don't have any Beatle videos at all then I highly recommend the Blue and Green.

Without giving away the manufacturers phone # and inseam size, it's hard to make sure your getting an "original" or as copy. The originals have labels on the cassettes and are (mostly) in stereo.

THE ULTIMATE BOX SET (First published in *Goldmine* / Nov. 12, 1993. Reprinted with permission.)

by Belmo

The number of boxed sets produced by major recording artists seems to be growing exponentially every year. Recent years have seen anthology packages on Eric Clapton, the Beach Boys, Led Zeppelin, Crosby, Stills and Nash, Bob Dylan, the Dave Clark Five and many others. These boxed sets are especially popular as they include not just the hits but rarities as well.

Significant by their absence, however, is the Beatles.

Whatever the reasons, the Beatles and EMI have repeatedly backed off releasing any type of "Rarities" CD set. We've all heard EMI's and Apple's press releases stating there are no significant unreleased songs or rarities worth releasing. Evidently they haven't heard the amazing bootleg compact disc *Ultra Rare Trax* and *Unsurpassed Masters* series, both of which contain phenomenal-sounding outtakes, demos, alternate mixes and acetates. And they seem to have forgotten their 1979 release of *The Beatles Collection* (EMI/Capitol BC-13).

The Beatles Collection boxed set included all 12 of the original U.K. Beatles LPs plus the LP *Rarities*. *Rarities* (Capitol SPRO-8969) contained "Across The Universe" (Version 1), "Yes It Is," "This Boy," "The Inner Light," "I'll Get You," "Thank You Girl," "I Want To Hold Your Hand," "You Know My Name (Look Up The Number)," "She Loves You," "Rain," "She's A Woman," "Matchbox," "I Call Your Name," "Bad Boy," "Slow Down," "I'm Down" and "Long Tall Sally."

Then in March 1980 an alternate version of this LP was released as *The Beatles Rarities* (Capitol SHAL-12060). The new lineup included "Love Me Do" (Version 1), "I'm Only Sleeping" (U.K. stereo mix), "Helter Skelter" and "Don't Pass Me By" (mono versions), "I Am The Walrus" (full version), "Across The Universe" (Version 1), "Sergeant Pepper Inner Groove," "Misery," "There's A Place," "Sie Liebt Dich," "And I Love Her," "Help!" (Version 1), "Penny Lane" (trumpet ending), "The Inner Light" and "You Know My Name (Look Up The Number)."

These LPs were meager beginnings which only briefly satisfied Beatles fans and collectors. But in 1985 EMI came within a hair of rectifying the situation when it produced *Sessions*.

"Sessions": A Brief History

The "Sessions" project was begun in 1984 when EMI executives hired John Barrett to

compile a Beatles rarities album of material from EMI's vaults. After Barrett completed his task, test pressings were made and a cover was designed for *Sessions*.

In early 1985, however, the Beatles and Yoko Ono were still embroiled in various royalty lawsuits and the project was vetoed by them. Supposedly the test pressings were destroyed but at least one survived, because a short time later a bootleg of *Sessions* (bogus EMI, 064-2402701) hit the streets and recording history was made. Further history was made three years later when a compact disc version of *Sessions* (bogus Parlophone/EMI, CDP 7480012) became the first Beatles bootleg on compact disc.

Side one of *Sessions* featured "Come And Get It" (McCartney demo), "Leave My Kitten Alone" (unreleased cover version), "Not Guilty" (unreleased Harrison), "I'm Looking Through You" (alternate take) and the strangest Beatles recording ever, "What's The New Mary Jane?" (also known as "What A Shame Mary Jane Had A Pain At The Party").

Side two opened with cover versions of "How Do You Do It" and "Besame Mucho," followed by an early Lennon/McCartney collaboration, "One After 909," "If You've Got Troubles" (unreleased), "That Means A Lot" (unreleased), "While My Guitar Gently Weeps" (Harrison acoustic), "Mailman Bring Me No More Blues" and "Christmas Time (Is Here Again)."

Sessions, *Rarities*, *Ultra Rare Trax* and *Unsurpassed Masters* are ample proof that EMI's vaults hold many gems worthy to be included in a Beatles boxed set. So let us just suppose that EMI, private collectors and the Beatles themselves have given us access to their private vaults of tapes for the purpose of compiling *The Ultimate Boxed Set*. With this fantasy intact as a reality, what treasures would we select for this empyrean collection?

First we would select the earliest recordings by the pre-Beatles group, the Quarrymen. "That'll Be The Day" and "In Spite Of All The Danger," recorded in 1958, would open the set. These would be followed by a selection of Quarrymen songs recorded in 1960. We would follow up with some early live tunes, demos and radio appearances from 1962 and 1963. These songs would give the listener a sense of the excitement the Beatles generated and their early songwriting abilities. The songs would also demonstrate the influence other songwriters had on their music.

By the early 1964, the Beatles phenomenon was hitting full-stride and had become known as Beatlemania. This set would naturally include the *Ed Sullivan* shows, and their performances on *Around The Beatles* and on the BBC. Some unheard demos and the more unique studio outtakes (such as Paul's "screaming" version of "She's A Woman") would round out this period. The acetate of "Yesterday" would open the next set and would be followed by unreleased tracks and live performances. Closing out 1965 would be the very rare Christmas album which Paul had recorded exclusively for his mates.

The so-called psychedelic period would be amply represented by choice outtakes, demos and studio chat from 1966 and 1967. For the first time ever you'll hear "Carnival Of Light," written by Paul for a London nightclub. Of special interest will be the *Sergeant Pepper* demos and studio outtakes. Put on your love beads and light the incense for this one.

Nineteen sixty-eight was a year of transition for the Beatles as a group and as individuals. This is reflected in the songs and performances from that year. The studio outtakes are diamonds in the rough, especially the 24-minute version of "Helter Skelter." This legendary outtake, as well as the other numerous rehearsals and demos, make this set quite rewarding for collectors.

The last set in our rarities box covers the years of 1969 and 1970. The set exemplifies the Beatles' return to their rock 'n' roll roots. Leaving experimentalism behind they sought to get back to what defined the Beatles as the greatest rock band of all time. By 1969, the songwriting duo of Lennon and McCartney was defunct and George Harrison was busy writing songs on his own. Ringo was...well, Ringo. But with the breakup imminent and the tensions within the group quite high, the Beatles were still capable of producing many great songs. Outtakes from *Abbey Road*, demos, jams and *Get Back* rehearsals provide for a lively set. Of special interest are the demos and rehearsals for songs which would later appear on various Beatles solo albums.

What follows, then, is the track listing for *The Ultimate Rarities Boxed Set*. The songs marked with a question mark may or may not exist and are open to debate. The questioned titles are rumored to have been recorded, but in reality may just be collectors' pipe dreams. Still we can always dream.

The Ultimate Rarities Boxed Set

1958-60: The Quarrymen Recordings

- * That'll Be The Day
- * In Spite Of All The Danger
- * Summertime (?)
- * Fever (?)
- * Just Fun (?)
- * September Song (?)
- * I'll Follow The Sun
- * The One After 909
- * The World Is Waiting For The Sunrise
- * I Lost My Little Girl
- * Tell Me If You Can
- * Matchbox

1962: The Cavern Club Recordings

- * Please Mr. Postman
- * Over The Rainbow (?)
- * Youngblood
- * The One After 909
- * I Saw Her Standing There
- * If You Gotta Make A Fool Of Somebody
- * Some Other Guy
- * Catswalk

1962: The Star Club Recordings

- * Love Me Do
- * Red Hot
- * Here We Go
- * Roadrunner
- * Skinny Minnie
- * Swanee River
- * Dizzy Miss Lizzie
- * I Saw Her Standing There

1962: Studio Recordings

- * Please Please Me (slow version)
- * I Lost My Little Girl (?)
- * Keep Looking That Way (?)
- * Thinking Of Linking (?)
- * The Years Roll Along (?)
- * Winston's Walk
- * Your Feet's Too Big
- * Ask Me Why
- * Besame Mucho
- * How Do You Do It

1963: BBC Radio Performances

- * Love Me Do (Jan. 22)
- * Please Please Me (Jan. 22)
- * From Me To You (April 1)
- * Too Much Monkey Business (June 1)
- * Some Other Guy (June 24)
- * A Taste Of Honey (June 24)
- * From Me To You (June 24)
- * That's All Right Mama (July 2)
- * Carol (July 2)
- * Soldier Of Love (July 2)
- * Lend Me Your Comb (July 2)
- * Clarabella (July 2)
- * There's A Place (July 2)

1963: Studio Recordings/Demos

- * Bad To Me (demo)
- * Tip Of My Tongue (demo)
- * I'm In Love (demo)
- * I'll Keep You Satisfied (demo)
- * Do you Want To Know A Secret? (demo)
- * Little Child (demo)
- * Seventeen (Feb. 11—Take 1)
- * There's A Place (Feb. 11—Takes 3 and 4)
- * Misery (Feb. 11—Take 1)
- * From Me To You (March 5—Takes 1 and 2)
- * Hold Me Tight (Sept. 12—Take 26)
- * Hello Little Girl (July w/the Fourmost) (?)
- * It Won't Be Long (July w/the Fourmost) (?)
- * Don't Bother Me (Aug.—Harrison composing)
- * Bible readings (July 2/Gerry Marsden)
- * Tell Me True
- * Three Coins In The Fountain
- * Recitation of nursery rhymes
- * Keep Your Hands Off My Baby (?)

1963: Live In Stockholm's Karlaplan Studio (Oct. 24)

- * I Saw Her Standing There
- * Money
- * Roll Over Beethoven
- * She Loves You

1963: Royal Variety Show (Nov. 4)

- * From Me To You
- * She Loves You
- * Till There Was You
- * Twist And Shout
- * "Rattle your jewels" comment

1964: Studio Recordings/Demos

- * If I Fell (demo)
- * A World Without Love (demo)
- * One And One Is Two (demo)
- * You'll Know What To Do (demo)
- * Nobody I Know (demo)
- * I Don't Want To See You Again (demo)
- * It's For You (demo)
- * From A Window (demo)
- * Woman (demo)
- * Leave My Kitten Alone (Aug. 14—Take 3)
- * She's A Woman (Oct. 8—Screaming version)
- * I Feel Fine (Oct. 18—Takes 6 and 9)
- * I Should've Known Better (Feb. 25, Takes 1-3)
- * Can't Buy Me Love (Jan. 29—Take 1)
- * A Hard Day's Night (April 16—Take 7)
- * Every Little Thing (Sept. 30—Take 6)

1964: Live TV/Radio Performances

The Ed Sullivan Shows

- * All My Loving (Feb. 9)
- * She Loves You (Feb. 9)
- * I Saw Her Standing There (Feb. 16)
- * I Want To Hold Your Hand (Feb. 16)
- * Twist And Shout (Feb. 23)
- * Please Please Me (Feb. 23)

Washington, D.C. (Feb. 11)

- * I Wanna Be Your Man
- * She Loves You

Around The Beatles (April 19)

- * Hits Medley
- * Shout!

BBC Radio Performances

- * I Call Your Name (March 31)
- * You Can't Do That (March 31)
- * Honey Don't (Lennon on lead vocals—May 1)
- * A Hard Day's Night (July 14)

1965: Studio Recordings/Demos

- * If You've Got Troubles (Feb. 18—Take 1)
- * That Means A Lot (March 30—Take 20)
- * Help! (April 13—Take 8)
- * Yesterday (June 14—Acetate)
- * Norwegian Wood (Oct. 12—Take 1)
- * We Can Work It Out (demo)
- * I'm Looking Through You (Oct. 24—Take 1)
- * 12-Bar Original (Nov. 4—Takes 1 and 2)
- * Paul's Christmas Album
- * Eight Days A Week (Oct. 6—Take 1)
- * We Can Work It Out (Oct. 20—Take 3)
- * Run For Your Life (Oct. 12—demo)
- * Think For Yourself (Nov. 8—studio chat)
- * It's Only Love (June 15—Take 5)
- * Baby Jane (?)
- * I Do Like To Be Beside The Seaside (?)

1965: BBC Radio Performances

- * The Night Before (May 20)
- * Dizzy Miss Lizzie (May 20)
- * Ticket To Ride (May 20)

1965: The Ed Sullivan Shows (Aug. 14)

- * Act Naturally
- * Yesterday
- * I'm Down

1965: Live At Shea Stadium (Aug. 15)

- * I Feel Fine
- * Help!

1965: Live At Hollywood Bowl (Aug. 29)

- * Baby's In Black
- * Everybody's Trying To Be My Baby

1966: Studio Recordings/Demos

- * He Said He Said (March—demo)
- * Tomorrow Never Knows (April 6—Takes 1-3)
- * Paperback Writer (April 13—Take 2)
- * Rain (April 14—Take 7)
- * Got To Get You Into My Life (April 17—Take 5)
- * Love You To (April 11—Take 1)
- * Here There & Everywhere (June 14—Take 4)
- * Strawberry Fields Forever (guitar demo)
- * Strawberry Fields Forever (Nov. 24—Take 1)
- * Strawberry Fields Forever (Dec. 8—Take 24)
- * And Your Bird Can Sing (April 20—Takes 1 and 2)
- * Taxman (April 20—Take 4)
- * Yellow Submarine (May 26—Take 1)
- * When I'm 64 (Dec. 6—Take 1)

1967: Studio Recordings/Demos

- * A Day In The Life (Jan. 19—Takes 1 and 6)
- * You Know My Name (Jan. demo and Take 5)
- * Carnival Of Light (Jan. 5)
- * Good Morning Good Morning (Feb. demo)
- * It's All Too Much (May 25—extra verse and Take 4)
- * Within You Without You (March 15—Take 1)
- * Lucy In The Sky With Diamonds (March 1—Takes 1-7)
- * All You Need Is Love (June 14—Take 10)
- * Your Mother Should Know (Aug. 22—Takes 20-24)
- * I Am The Walrus (Sept. 6—Take 4)
- * Fool On The Hill (Sept. 6—demo)
- * Aerial Tour Instrumental (Sept. 8—Take 6)
- * Hello Hello (Oct. 2—Take 1)
- * Shirley's Wild Accordion (Oct. 12—Take 15)
- * Blue Jay Way (Sept. 6—Takes 1 and 2)
- * Cry Baby Cry (Dec. demo)
- * All Together On The Wireless Machine (Dec. 12)
- * Peace Of Mind (Beatles?)
- * Christmas Time Is Here Again (Nov. 28—complete)
- * You Know My Name (June 8—Take 5)
- * Annie (?)
- * India (?)

- * Being For The Benefit Of Mr. Kite (Feb. 17—Take 3)
- * Lovely Rita (March 7—Take 11)
- * Untitled Jam (June 1)

1968: Studio Recordings

- * Lady Madonna (Feb. 3—Take 3)
- * The Inner Light (Jan. 12—Takes 1-5)
- * Bungalow Bill (Oct. 9—Takes 1-3)
- * Why Don't We Do It In The Road (Oct. 9—Take 1)
- * I'm So Tired (Oct. 8—overdub)
- * Happiness Is A Warm Gun (Sept. 25—Take 65)
- * Wild Honey Pie (Aug. 20—Take 1)
- * Across The Universe (Feb. 8—Takes 1 and 7)
- * What's The New Mary Jane (Aug. 14—Take 4)
- * Ob-La-Di, Ob-La-Da (July 5—Take 5)
- * Revolution (May 30—10:17 version)
- * Hey Jude (July 29—Take 1)
- * St. Louis Blues (July 30)
- * Brian Epstein Blues (July 19)
- * Heather (Nov. — Paul w/Donovan)
- * Blackbird (Nov. — Paul w/Donovan)
- * Summertime (July 19)
- * Helter Skelter (July 18—27:11 version)
- * Sexy Sadie (July 19—"R" rated version)
- * While My Guitar Gently Weeps (July 25—Take 1)
- * While My Guitar Gently Weeps (Sept. 5—Take 40 and Jam)
- * I Will/Can You Take Me Back (Sept. 16—Take 19)
- * I Will/Step Inside Love/Los Paranoios (Sept. 16—Take 35)
- * Dear Prudence (Aug. 28—Take 1)
- * Adlibs (Aug. 13—Jams)
- * Yer Blues (Aug. 13—Take 6)
- * Long Long Long (Oct. 8—Take 67)
- * Not Guilty (Aug. 12—Take 102)
- * Etcetera (Aug.)
- * Revolution #9 (acetate)
- * Mellotron Interlude (Lennon)
- * Hey Bulldog (Feb. 11—Take 10)
- * Everybody's Got Something To Hide (June 27—Take 6)
- * Goodnight (June 28—Takes 1-5)
- * Over The Rainbow (?)
- * Cry For Clap (?)
- * Stairway To Paradise (?)
- * Rocky Raccoon (Aug. 15—Take 10)
- * Glass Onion (Sept. 11—Take 15)

1968: Demos

- * Circles
- * Back In The U.S.S.R.
- * Julia
- * Martha My Dear
- * Rocky Raccoon
- * She Can Talk To Me (Hey Bulldog)

- * Bungalow Bill
- * Step Inside Love
- * Goodbye
- * Sour Milk Sea
- * Dear Prudence
- * The Art Of Dying
- * The Long And Winding Road
- * Not Guilty
- * Jubilee
- * Revolution
- * Piggies
- * The Maharishi Song
- * The Happy Rishikesh Song
- * Child Of Nature

1969/1970: Studio Recordings

- * I Me Mine/Peggy Sue Got Married/Jam (Jan. 3)
- * Rock Medley: Shake, Rattle & Roll/Kansas City/Miss Ann/Lawdy Miss Clawdy/Blue Suede Shoes/You Really Got A Hold On Me (Jan. 26)
- * Going Up The Country (Jan. 22—Jam)
- * Love Me Do (Jan. 28)
- * Lady Madonna (Jan. 31)
- * Mailman, Bring Me No More Blues (Jan. 29)
- * Dig It! (Jan. 26—Long version)
- * Teddy Boy (Jan. 28)
- * Ballad of John & Yoko (April 14—Take 3)
- * Oh Darling (April 20—Take 7)
- * You Never Give Me Your Money (May 6—Take 30)
- * Golden Slumbers/Carry That Weight (July 2—Take 15)
- * Here Comes The Sun (July 7—Take 1)
- * Maxwell's Silver Hammer (July 11—Take 21)
- * Come Together (July 21—Take 6)
- * The End (July 23—Take 7)
- * Sun King/Mean Mr. Mustard: Jam session ending with Ain't She Sweet/Who Slapped John?/Be Bop A Lula (July 25)
- * Because (Aug. 1—Take 16)
- * Let It Be (Jan. 4—Take 27)

1969: Rehearsals For Let It Be Movie

- * Gilly Gilly Ossenfaffer Katzenleeeen Bogen By The Sea
- * Maggie Mae (long version)
- * I Fancy Me Chances
- * I Lost My Little Girl (Lennon-lead vocals)
- * Madman A Comin'
- * Watching Rainbows
- * No Pakistanis
- * Suicide
- * Hot As Sun
- * Gimme Some Truth
- * I Want You
- * Get Back (In German)

- * All Things Must Pass
- * Every Night
- * Jealous Guy
- * Hole In My Heart
- * Singing The Blues
- * Too Bad About Sorrows
- * The Walk
- * You Win Again

1969: Demos

- * Just Dancing Around (?)
- * My Kind Of Girl (?)
- * Look At Me
- * Isolation
- * Isn't It A Pity
- * Come And Get It
- * Something
- * When I Come To Town (?)
- * Four Nights In Moscow (?)
- * Penina
- * Portraits Of My Love (?)
- * Proud As You Are (?)
- * Zero Is Just Another Even Number (?)

1969: The Complete Rooftop Performance Jan. 30)

- * Get Back (three versions)
- * Don't Let Me Down (three versions)
- * Dig A Pony
- * The One After 909
- * I've Got A Feeling (two versions)
- * God Save The Queen



I've written with other people as well. For instance, there was a mad thing I wrote half with our electronics genius, Alex. It was called "What A Shame Mary Jane Had A Pain At The Party," and it was meant for the last Beatles album. It was real madness, but we never released it. I'd like to do it again.



What A Shame, Mary Jane Had A Pain At The Party

she looks as an african queen
 she eating her chapatis and cream
 she tastes as mongolian lamb
 she coming from aldebaran
 what a shame mary jane had a pain at the party
 she'd like to be married with yeti
 he grooving such cookie speghetti
 she jumping as mexican bean
 to make that her body morphine
 what a shame mary jane had a pain at the party
 she catch patagonian pancakes
 with that one and gin party makes
 she having always good content
 she making with apple and contracts
 what a shame mary jane had a pain at the party

• CORRESPONDENCE • CORRESPONDENCE •

Dear Belmo,

In Issue #38 the letter from Henrich Schroder states the version of "The World Is Waiting for the Sunrise" is cut short on the "Quarrymen at Home" CD (revised version). Is the same song at full length on ARTIFACTS? How about "That'll Be The Day", is that cut short?

Thanks,
Chris MiGnano

Chris,

ARTIFACTS has the longest versions available of both songs. See the review in this issue about the Quarry Men rehearsals for more info.

Peace,
Belmo

Dear Belmo,

Could the "Let It Be Dialogue" from YD 035 be from the first day of the sessions? The part where John goes, 'So...what's the plan?' and Paul says, 'This is what we plan to do for the next three weeks'. We all know the film was Paul's idea, but is it possible he never discussed anything with the other Beatles and set everything up on his own?, then called the others and told them to show up at Twickenham at 10 am? So John arrived not even knowing what they were going to do! Wouldn't this explain some of the tension and resentment the others felt toward Paul?

My theory on "The Huge Medley": Whoever has the tape deliberately distorted the copy they sold to Yellow Dog by turning up the gain way past the proper level. If the distortion was caused at the mastering stage, it would have been corrected by someone and we would have had a clean copy by now. The owner of the tape got his money and still has the only good quality tape of the medley. Signed,
Steve Benson

Steve,

You may be right about the dialogue being from the first day. As for the idea that the other Beatles weren't in on the planning of the film...I doubt that Paul kept them in the dark about something as important as that. They may not have known all the details, though.

As for the "Huge Medley" theory, it is all conjecture on what might have happened there. I doubt that Yellow Dog used the original tape. All the old vinyls have the same distortion as well. You are right that some bootleggers and tape traders will occasionally "mark" their tapes with glitches or gaps to trace their tapes. Hopefully someone has a clean copy of the medley and will put it on disc. Another possible theory is that Paul made a tape of the medley which somehow was stored improperly and thus damaged the tape himself.

Anyone else have any ideas?

Peace,
Belmo

Dear Belmo and Nick,

Many thanks for the good review of the BBC Box. The following notes should clear a few of the critized points.

- 1) The March 16, 1963 program: We have chosen to leave the radio interferences as the too different sound quality between this source and the W/PETE boot would render the various edits equally annoying (we tried with one of the songs). We may have been wrong, but we thought it was better.
- 2) "Oh My Soul": This is how it started on the sampler tape that we used for the edits (which, as should be known, also appears on the old boot A PICTURE OF YOU). It was my fault not to have found that this was incorrect (working with tens of tapes to be

individually checked, and records and CDs, perhaps late at night after a whole day of work allows for a few confusions). I apologize for this mistake (and for the unpleasant equalization of the song, by the way), but why writing those nasty comments about fakery? Come on, we CAN make some mistakes, and if we wanted to create fakes, we would have done better things than this stupid edit.

3) Speed problems: There are a few more than those indicated. The software for correcting the speed of the source CDs was not available, and passing them to ree-tape for correction and then down to the computer hard disk would mean losing quality and consuming too much time.

4) The last seconds of "She's A Woman" sound horrible because this kind of sound problem could not be arranged.

5) Lastly, you'll still need the NME Pollwinners or the Jewellry because, as written on the notes, these are not radio shows. And if we had to include the Jewellry show, it would have been only three songs (the radio rebroadcast did not include the four songs).

I plan working to a updating this box. Probably one other song has been found, and I may try to increase a few of the others with some first generation tapes. As written on the notes of the box, if any of you has some BBC tapes, please send them to the address indicated in the booklet itself or get in touch with me at the following address: Massimo Meregalli, PO Box 29, I-10051 AVIGLIANA, Torino, Italy.

By the way, if you wish to get copies of the BBC box, I have them available. Write for information.

All the best,
Massimo

THE FUSCO BROTHERS



Paul McCartney
Live in Santiago, Chile, 12/16/93
Video tape, no label
Hi Fi stereo,
excellent video quality

Live in Sao Paulo, Brazil, 12/3/93
Video tape, no label
Mono audio,
very good video quality

Review by Steve Loveless

- 1 Drive My Car
- 2 Coming Up
- 3 All My Loving
- 4 Off The Ground
- 5 Can't Buy Me Love
- 6 Good Rockin' Tonight
- 7 We Can Work It Out
- 8 Hope of Deliverance
- 9 Yesterday
- 10 Lady Madonna
- 11 Magical Mystery Tour
- 12 Let It Be
- 13 Live and Let Die
- 14 Paperback Writer
- 15 Back In The USSR
- 16 Sgt. Pepper
- 17 Band On The Run
- 18 I Saw her Standing There
- 19 Hey Jude
- 20 Come On People (Santiago only)

Two video tapes of produced TV broadcasts in the respective countries of performance. Well, sort of. The concert footage and some of the audience footage are from the same concert but I'm not sure which one. I would assume it's the Sao Paulo show because it was the earlier show and allowed more time for production. Yet at some point during the show Paul greets both Chile and Brazil and also comes out waving a flag for each country to be edited into the respective production. The song line up is identical (except for "Magical Mystery Tour" and "Yesterday" being transposed on the Santiago show). However the editing is different. Each country also interviewed Paul and these are broken up and inserted before and after each commercial break. The Santiago show even has the commercials intact for all you international TV commercial fans. After all, when was the last time you saw a cigarette ad on TV (or wanted to). Both videos present the concert

footage in wide screen letterbox format which is a surprise but a pleasant one. The main differences between the two are that the Sao Paulo broadcast is complete with pre-concert fan and setup footage as well as post concert footage. The Santiago broadcast unfortunately begins about half way into "Drive My Car", but does have "Come On People" over which the credits run. Bottom Line: If you really need one of these tapes for your collection, get the Santiago tape for its much better picture and sound quality.

The Beatles **Hollywood Bowl Raw Footage** **1964-1965** **"Apple" Videotape** **47 minutes**

Review by Steve Loveless

This is the second video release from the same folks that brought us the impressive "Read My Lips" video. Unfortunately, the title this time around is more exciting than the video. The first 34 minutes or so consist of various bits of raw news footage with promoters, flipped out fans, and celebrities. There certainly are some precious moments such as girls screaming at dummies of The Beatles in a wax museum, girls discussing George's marital plans, and girls hiring a helicopter to fly over a private home where the Beatles are staying in the L.A. area. There are also interview bits with Bob Eubanks (one of the promoters of the shows), as well as brief encounters with Rock Hudson, Jack Benny, Edward G. Robinson,

and Groucho Marx as they enter the home where a private party with The Beatles is going on. And who could live without hearing noted Beatles authority Betty Westmorland (a stewardess on American Fliers Airlines) give her impressions of The Beatles.

The Beatles? There's a bit of them from time to time, too. There are some excerpts from press conferences with the usual stupid questions and footage of the boys being swept into the aforementioned party. As far as concert footage goes here's what there is:

- Very brief excerpts of She's A Woman and Twist and Shout - 1965
- She Loves You (first note cut), stage announcements, All My Loving (complete) 1964 with very good sound synced from the Yellow Dog CD
- Twist and Shout (very brief) 1964 Poor sound
- All My Loving (very brief) 1964 poor sound
- Twist and Shout (complete) 1964 good sound
- She Loves You (complete) 1964 poor sound

And of course the performances have lots of footage of screaming fans.

All in all this is an interesting videotape hodge podge of peripheral footage related to the 1964 and 1965 Hollywood Bowl performances shot by various news stations in the L.A. area. There is a certain progression in the presentation of the material although '64 and '65 footage is all mixed together and the editing could have been more interesting. The overall picture and sound quality is very good and it's a fun tape to watch with some friends and get a taste of some Beatles related lunacy. Just don't buy it thinking you're going to be getting some fabulous concert footage because I think you'll be disappointed.

GIVE PEACE A CHANCE

Rock Underground News

Underground News

#1



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SPECIAL SUPPLEMENT TO BELMO'S BEATLEG NEWS

And now, something completely different... kind of.

A number of readers have suggested I review bootlegs by other groups. As I collect other groups I thought I would give it a try and see what kind of response I get. If you like the idea of including these reviews, let me know. If you don't like it, tell me so. And if you want to send your reviews of new bootlegs by other groups to BBN, please feel free. Let's see what happens.

My first review is of a terrific Led Zeppelin boot called "Through The Years" (BigBX 002) from Big Music. This is a 5 CD box set with a color booklet and color picture discs. Very similar to "Artifacts".

CD One: This disc opens with a 12-year old Jimmy Page performing on a 1956 BBC TV show. Next come two 1968 studio outtakes followed by live cuts from Fillmore West (1969), Stockholm (1969), London (1969) and the Texas Pop Festival (1969). These are soundboard tapes of excellent quality.

CD Two: Four songs from a Canadian broadcast recorded in 1970 in Vancouver open this set. Excellent. Next are the vocal tracks only made during the recording of "Since I've Been Loving You" and 1971 studio rehearsals of "No Quarter" and "Stairway To Heaven"! Live tracks from London (1971) and Toronto (1971) round out this disc. Very nice sound.

CD Three: My favorite tracks on the entire set are "Friends" and "Four Sticks" recorded with the Bombay Symphony Orchestra in 1972. Amazing. Next are live tracks from Tokyo (1972), Germany (1973), L.A. (1973) and New York (1973). Many amazing performances. A great disc.

CD Four: The performance at Earl's Court in London in 1975 is legendary - and these cuts of "Dazed and Confused" and "No Quarter" show why. Whew! This is followed by a super concert recorded in 1977 at Cleveland. Page's playing is fantastic.

CD Five: This disc opens with material from the Knebworth Festival in 1979. Hot stuff. Next is a live cut from Zurich 1980 followed by Led Zep's last European concert recorded in Berlin on July 7, 1980. Another superb show.

There are 56 songs here running for over six hours. This set is a must for Led Zep fans. The sound quality is excellent throughout and the set is nicely packaged and annotated.

Material: A
Packaging: A
Sound Quality: A

Pink Floyd
Total Eclipse
Great Dane Records
(GDR CD 9320) 4 CD / Booklet

Pink Floyd is touring after a seven-year hiatus and are promoting their latest "The Division Bell". Floyd fans couldn't be happier.

Here is another release sure to excite all you "Floydians" - Total Eclipse on Great Dane (Beatleg collectors know the label well). This 4 CD set is much like the "Artifacts" collection. It presents a chronological overview of Pink Floyd's rarest songs, live cuts, demos and studio outtakes. It is packaged in the new "book" format and has

extensive liner notes and color photos in the 36 page booklet.

There are 52 songs in this set and they range from the earliest singles (with Syd Barrett) to their last gig at Knebworth in 1990. The sound quality ranges from very good to excellent.

The highlights on Disc One are the 10 BBC tracks from 1967 and 1968. Also of interest for collectors are the studio outtakes of "Scream Thy Last Scream" and "Vegetable Man".

Disc Two has several excellent live BBC tracks ("The Embryo", "Careful With The Axe, Eugene" and "The Narrow Way - Part I"), outtakes recorded in 1969 for the film *Zabriskie Point* and live concert cuts of "If", "Cymbaline" and "Atom Heart Mother".

Disc Three is an assortment of live versions of tracks from "Dark Side" and "Wish You Were Here". Also a very interesting demo of "Money" recorded in 1972. If this is real, then it is quite the find.

Disc Four is the least exciting of the four discs. There are several concert versions of "Echoes" (1975), "Run Like Hell" (1987) and "Money" (1990). Also an alternate mix of "Pigs On The Wing", a demo for "Comfortably Numb", and four cuts from the film soundtrack for "The Wall".

Hard core Floyd fans will probably have most of this material. But for a new collector, this set is a nice beginning.

Material: B
Packaging: A
Sound Quality: A-



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BEATLEG NEWS

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THE INTERNATIONAL NEWSLETTER FOR COLLECTORS

ARTIFACTS II: THE BEST OF THE REST?

ARTIFACTS II

Big Music

5 CD Box Set w/booklet

Review by Jeff Jerdon

ARTIFACTS (released fall 1993) was a significant and highly successful compilation of unreleased Beatles rarities. It brought together in one superb package what many felt was the best of The Beatles unreleased recordings available. So when I saw ARTIFACTS II my first thought was, "Oh, no. How could they possibly fill five more CDs with good material?"

I am happy to say that this is an excellent follow-up to the original ARTIFACTS. And in some respects it is even better. None of the songs have been duplicated from the first box set, the sound quality ranges from good to excellent, the tracks are chronologically arranged, the liner notes are informative and accurate, and several of the songs appear here for the first time anywhere.

Let's review ARTIFACTS II one CD at a time:

CD 1: Youngblood 1960-1963

- *Hallelujah I Love Her So (Hamburg 1960)
- *Wildcat (" ")
- *Movin' and Groovin' (" ")
- *Hello Little Girl (" ")
- *Ain't She Sweet (w/Tony Sheridan 1961)
- *Cry For A Shadow (" ")
- *What'd I Say (w/Gene Vincent 1962)
- *Love Of The Loved (Decca)
- *The Sheik Of Araby (" ")
- *Three Cool Cats (" ")



- *Dream Baby (BBC/Pete Best on drums)
- *Please Mr. Postman (" ")
- *Besame Mucho (EMI/Pete Best on drums)
- *First Radio Interview (Cheshire Hospital)
- *I Saw Her Standing There (Star Club)
- *Lend Me Your Comb (" ")
- *Love Me Do (Acoustic/Garage Tape)
- *There's A Place (Take 1)

- *A Taste Of Honey (Take 7)
- *Seventeen (Takes 6-9)
- *Do You Want To Know A Secret? (Take 8)
- *The One After 909 (Takes 1 & 2)
- *Thank You Girl (Take 1)
- *The Hippy Hippy Shake (BBC)
- *Youngblood (BBC)
- *Soldier Of Love (BBC)
- *From Me To You (Empire Theatre 1963)
- *The Beatles' XMAS Record
- *All I Want For Christmas/Crimble Medley (BBC)

Two tracks on this disc are new to CD. The first is "What'd I Say" believed to be The Beatles performing with Gene Vincent at the Cavern Club during the summer of 1962. This song has been in the hands of collectors for a number of years. The other is the first radio interview ever given by The Beatles. A very strong disc of material.

CD 2: Ticket To Ride: 1964-1965

- *Guitar Blues (TV documentary)
- *I Wanna Be Your Man (BBC)
- *I Call Your Name (BBC)
- *I Got A Woman (BBC)
- *A Hard Day's Night (Take 3)
- *Honey Don't (BBC)
- *From Us To You (BBC outtake)
- *I'm Happy Just To Dance With You (" ")
- *I Should Have Known Better (" ")
- *Leave My Kitten Alone (Take 4)
- *I'm A Loser (Take 3)
- *Twist & Shout (Hollywood Bowl)
- *She's A Woman (Take 2)
- *I Feel Fine (Take 5)
- *Another Beatles Xmas Record (1964)

ARTIFACTS II continued...

- *Christmas Record Outtake
- *Ticket To Ride (Take 5)
- *Yes It Is (Takes 1 & 2)
- *Help! (Takes 6 & 7)
- *Ticket To Ride (BBC)
- *Waltzing Matilda (Interview 1965)
- *The General Election/The Wumberlog (BBC)
- *We Can Work It Out (Takes 1 & 2)
- *Run For Your Life (Take 5)
- *Norwegian Wood (Take 4)
- *Michelle (Demo/Garage Tape)
- *Think For Yourself (Beatles speech)
- *The Beatles' Third Christmas Record (1965)

There are four tracks here which appear for the first time on CD. "Guitar Blues" was lifted from the TV special, "What's Happening: The Beatles in the USA". It's mostly a Harrison improv. "Leave My Kitten Alone" was on the LP boot "Not For Sale". "Waltzing Matilda" originates from a 1965 Australian interview. And from the BBC's "Tonight" is Lennon promoting his book, "A Spaniard In The Works". A highly enjoyable set.

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"Bootlegs are illegal. We don't sell them we only report what's in them."

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CD 3: Northern Songs 1966 - 1967

- *Rain (Take 7)
- *Backwards Speech (Lennon)
- *Tomorrow Never Knows (Mono Mix)
- *I'm Only Sleeping (Mono Mix)
- *For No One (Monitor Mix)
- *Here There and Everywhere (Monitor Mix)
- *Got To Get You Into My Life (Mono Mix)
- *Backwards Speech (Lennon)
- *Strawberry Fields Forever (Takes 2-4, 7 and remix 26)
- *Pantomime: Everywhere It's Christmas (1966)
- *You Know My Name (Look Up The Number) (Demo)
- *A Day In The Life (Reduction Mix)
- *Penny Lane (Mono Mix)
- *Only A Northern Song (Mono Mix)
- *Magical Mystery Tour (Mono Mix)
- *I Am The Walrus (Take 9)
- *Christmas Time Is Here Again (Complete)
- *All Together On The Wireless Machine (BBC)

The "psychedelic period" is covered on this disc - amply filled with mono and monitor mixes. Probably the weakest set, still, Lennon's "Backwards Speech", "You Know My Name" and "Only A Northern Song" are all new to CD, though previously bootied on vinyl.

CD 4: Alone Together 1968

- *Lady Madonna (Monitor Mix)
- *Across The Universe (Alt. Mix)
- *Step Inside Love (Demo)
- *Act Naturally (BBC/ Cilla & Ringo)
- *Bungalow Bill (Esher Demo)
- *While My Guitar Gently Weeps (" ")
- *Rocky Raccoon (" ")
- *Not Guilty (" ")
- *Yer Blues (" ")
- *Revolution (" ")
- *Cry Baby Cry (" ")
- *Julia (Lennon Demo)
- *The Maharishi Song (" ")
- *Blackbird (Take 32)
- *Everybody's Got Something To Hide...(Alt. Mix)
- *Ob-La-Di, Ob-La-Da (Take 23)
- *Don't Pass Me By/Special Effects (Peter Sellers Tape)
- *Sexy Sadie (Monitor Mix)

- *Dear Prudence (Alt. Take)
- *Revolution (Promo Film Mix)
- *Helter Skelter (Mono Mix)
- *I'm So Tired (Remix)
- *The Beatles 1968 Christmas Message

New to CD are Paul's demo of "Step Inside Love", Ringo and Cilla Black dueting on "Act Naturally" from BBC TV and an alternate take of "Me And My Monkey". This take is very interesting and if real (!) it is a great find. The most notable difference is the lead guitar which differs greatly from the released version. If it is a fake, it is a good one.

CD 5: The Long Road 1969

- *Up Against The Wall (Twickenham)
- *Across The Universe/Rock 'N Roll Music (" ")
- *Not Fade Away (" ")
- *When I'm 64 (" ")
- *Gimme Some Truth (" ")
- *Polythene Pam (" ")
- *Take Me Home/A Quick One (" ")
- *Gilly Gilly Ossenfeffer....(" ")
- *House Of The Rising Sun (" ")
- *Get Back (" ")
- *Let It Be (" ")
- *Hole In The Heart/Negro In Reserve(" ")
- *Two Of Us (" ")
- *All Things Must Pass (" ")
- *Rocker (Glyn Johns Mix)
- *Don't Let Me Down (" ")
- *Teddy Boy (Apple Studio)
- *The Walk (" ")
- *Mailman, Bring Me No More Blues (""")
- *The Long And Winding Road (" ")
- *You Never Give Me Your Money (" ")
- *Something (Take 37)
- *The Beatles' Seventh Christmas Record

Previously unreleased are two cuts heard here for the first time. The first is "Gilly Gilly". A legendary cut which is quite amusing. The other is "Two Of Us" lifted from footage circulating among video collectors. And tracks one through six are new to CD but previously bootied on vinyl. A well-rounded set and highly listenable.

ARTIFACTS II: An Overview

ARTIFACTS II is a surprisingly enjoyable collection, though not quite as strong as the first box set. And where the first set was composed of entirely unreleased mu-

Continued from page 2...

sic, this set is more of a "Rarities" collection as a number of legit (yet hard-to-find) songs are included. Plus, an added bonus is having all the Christmas messages here in proper historical perspective.

The sound varies according to sources. Some songs are obviously from the Ultra Rare and Yellow Dog discs and others from vinyl, tape and video. Big Music did a nice job cleaning up the tapes.

The packaging is again very nice - lots of rare photos, the CDs are picture discs and the liner notes are accurate and succinct. All are housed in a sturdy long-box.

Who is this set for? For the "freshman" collector who bought the first ARTIFACTS this is a logical follow-up. It is a lot less expensive than trying to purchase all the CDs and LPs these came from. It is certainly the "best of the rest". For us "senior" collectors there is plenty here to satisfy us. It beats the heck out of sorting through our collections to hear the good stuff. ARTIFACTS II has done that for us. This set should be well-received by most collectors and fans.

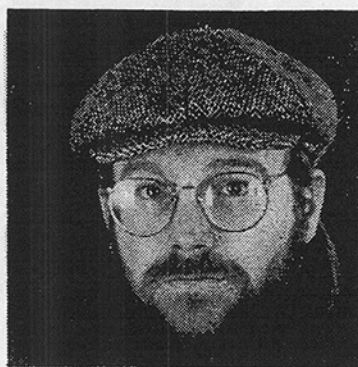
Belmo's Rating:

Material: A/B

Packaging: A

Sound Quality: A/B-

Belmo Comments: Naysayers will probably poo-poo this collection just as they did the last one. But as "best of" collections, ARTIFACTS I & II are excellent products and must haves if you have the \$100 for the sets. I give it a thumbs up.



A FEW WORDS FROM OUR FLOUNDER

Summer is in full swing and it has been hot! Happily, my wife and I had a brief reprieve on our Alaskan vacation. Great weather and magnificent scenery. We saw lots of wildlife and more glaciers than you could put in your lemonade. I highly recommend you visit Alaska.

The ROCK UNDERGROUND NEWS segment received mixed reviews. Some loved it. Others just wanted The Beatles. So having given it some thought, I'll only review other groups AFTER I've exhausted all The Beatles news.

Once again we've got an issue packed full of great reviews. Special thanks go out to Nick Kocz for the fine job he's done reviewing and researching the new boots. (Applause here!)

Back issues are finally available of a few issues and our first annual BEATLEGCALENDAR is now a reality. I did the calendar because I was tired of the same old boring Hallmark calendars. Besides, mine is geared to the underground collector. Buy now or regret it forever!

A reminder: if you write me and want a personal response, please include a SASE. Thanks. I do like hearing from you.

That's all for this issue. So on with the show!

RARITIES 3: THE FINAL MIXES Beat CD 010

The songs:

- 1) Boys
- 2) Twist & Shout
- 3) I Saw Her Standing There
- 4) I Wanna Be Your Man
- 5) Roll Over Beethoven
- 6) Money
- 7) Long Tall Sally
- 8) You Can't Do That
- 9) I Call Your Name
- 10) Matchbox
- 11) Slowdown
- 12) Rock And Roll Music
- 13) Kansas City / Hey Hey Hey
- 14) Bad Boy
- 15) Everybody's Trying To Be My Baby
- 16) Anytime At All
- 17) Dizzy Miss Lizzy
- 18) I'm Down
- 19) The Night Before
- 20) Drive My Car
- 21) Taxman
- 22) Got To Get You Into My Life
- 23) Back In The USSR
- 24) Helter Skelter
- 25) Birthday
- 26) Revolution
- 27) Hey Bulldog
- 28) Get Back

This CD purports to be the George Martin mix for the "Rock and Roll Album". It is an excellent collection and all in stereo. The sound is mostly superb throughout. While not actually a bootleg (it's a pirate copy), it is one I'd recommend to any collector. Great songs. Great sound. And it rocks!

Material: A

Packaging: B

Sound Quality: A+



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THE 'LET IT BE' REHEARSALS, VOL. 3

All Things Must Pass Part 2
Yellow Dog (YD 053)

Review By Nick Kocz

1) All Things Must Pass. Unbooted. "ATMP" has become, especially with Vigotone's GET BACK JOURNALS set, one of the GET BACK sessions' most heavily documented songs. This performance came fairly early into the sessions as it seems that George was planning to perform it with sparse or no backing - all other bootcd performances of this song have a full band backing.

Also of note is a reference in the opening dialogue to "Taxman, part 2", which George had just penned. Who knows what eventually happened to that number?

2) Isn't It A Pity. Unbooted. This is the first Beatle-era take of this song to surface. Interestingly, George notes that he wrote it with Frank Sinatra in mind as the performer. Of course, after Sinatra later recorded one of his songs ("Something"), George would never set his sight so low. The performance itself is solo acoustic and sung at a higher pitch than the eventual cv.

3) Window, Window. Unbooted. This is a different performance of a song otherwise bootcd as "There Once Was A Beautiful Girl". George's rendition includes MUCH more lyrics, which sound very Dylanesque.

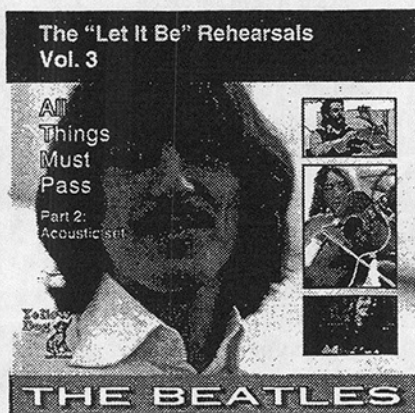
4) For You Blue. Unbooted. This is one of the few GET BACK-era tracks to show the band in jovial spirits. Paul sings some of the lyrics and intersperses many an odd take, including some rather grisly Vietnam commentary over George's singing.

5) Please Mrs. Henry. Bootcd on SONGS FROM THE PAST, VOL. 2.

6) Rambling Woman. Unbooted in this form. There's about thirty seconds' worth of material in the middle of this song that does not appear on any previous boots. Soundwise though, this doesn't quite approach the quality of SONGS FROM THE PAST, VOL. 2.

7) Rambling Woman/I Threw It All Away/Mama You've Been On My Mind. Previously bootcd on disc 5 of Vigotone's GET BACK JOURNALS.

8) OLD BROWN SHOW. A 16+ MINUTE previously unbootcd chunk. For all its length though, this teaches us very little about the song's genesis. Still very enjoyable however.



9) For You Blue. Unbooted. Only about a third of this nearly nine minute track is music. The rest is meaningless "dialogue". Around the 2:20 mark though is an interesting performance of the song, done up like a 50's rock and roll piece.

Comments: Plenty of previously unbootcd stuff here, and most of it actually worth hearing.

More than anything else though, this disc clearly illustrates George's predicament of being the band's third-string songwriter. On many of these tracks, one imagines George singing to himself in a Twickenham corner while the others talk over his playing. When George says he'd like to perform "All Things Must Pass" solo, one senses that Paul thinks this is a wonderful idea because it means he won't have to be bothered with the song. John's first response to "Isn't It A Pity?" is to dismiss it as being "too much like Hoagy Carmichael". At one point, John jests that he "can only just bare doing your rot songs". Although a lot of the jibes are framed jokingly, one can hardly imagine George making similar comments about Lennon/McCartney songs.

Then again, it's actually quite fortunate The Beatles didn't formally release more of George's tunes because it is hard to imagine them sounding anywhere near as good as the eventual releases on ALL THINGS MUST PASS.

Belmo's Rating:

Content: A-

Sound Quality: A-

Packaging: B

THE 'LET IT BE' REHEARSALS, VOL. 4

Rock And Roll
Yellow Dog (YD 054)

Review By Nick Kocz

1) Rock & Roll Music/Lucille/Thirty Days/Be Bop A Lula/Lotta Lovin'/Something Else. The first two titles are bootcd on '69 REHEARSALS VOL. 2. Paul then sings a line from "Don't Let Me Down". A fraction of "Thirty Days" appeared on Vigotone's GET BACK JOURNALS disc 2. The rest is unbootcd. Lennon's rendition of the Gene Vincent's classic is rather lethargic and degenerates into a brief jam based on "Lotta Lovin'" and Eddie Cochran's "Something Else", both of which are uncredited on the CD.

2) School Days/Crackin' Up/jam/ All Shook Up/Your True Love/Blue Suede Shoes/Three Cool Cats/Blowin in the Wind/Lucille. All except the jam are previously bootcd on discs one and two of GBJ, although "Crackin Up" here has a couple more seconds at the start. The jam begins with Paul reciting a few lyrics from "She Came In Through..." and continues for about thirty seconds like a sluggish "Thirty Days".

This track seemingly debukes the claim that Vigotone's GBJ was in chronological order. The "School Days" riffs that starts this track was ended on disc two of that set. Here, the track precedes a number of cuts that were placed in the middle of GBJ's first disc. I, for one, cannot spot the edit.

3) Negro in Reserve/If Tomorrow Ever Comes/Won't You Please Say Goodbye/Bring It On Home To Me/Hitch-Hike/You Can't Do That/The Hippy hippy Shake. All previously bootcd on GBJ disc one; though "Negro in Reserve" is more complete here.

4) Short Fat Fanny/Midnight Special/Drunk Again/What Do You Wanna Make Those Eyes At Me For?. All previously bootcd on disc 2 of GBJ.

5) Let's Dance/Digging My Potatoes/Rock Island Line/Michael Row Your Boat Ashore/Singing The Blues. The two Lonnie Donegan songs and "Singing The Blues" are on GBJ disc 8, where the latter is more complete. "Let's Dance" (the old Sheridan

track) and "Michael" are previously unbooted.

6) Maybellene/Brown-Eyed Handsome Man/Short Fat Fanny/Sweet Little Sixteen/Around and Around/Almost Grown/School Days/Stand By Me. All previously bootied. The first three titles are on '69 REHEARSALS VOL. 1. Then the track edits to GBJ disc 8, where "Sweet Little Sixteen" and "Almost Grown" are more complete. The final two titles are taken from, respectively, GET BACK & 22 OTHERS and UNSURPASSED MASTERS 5.

7) I'm Talking About You/High School Confidential/Great Balls of Fire/Blue Suede Shoes. The first and third titles are on SONGS FROM THE PAST VOL.1. "High School Confidential" is previously unbooted. "Blue Suede Shoes" is the complete version, with count-in, that was otherwise bootied on CELLULOID ROCK and others.

8) I Got To Find My Baby/Vacation Has Just Begun/Maybe Baby/Peggy Sue Got Married/Thinking of Linking/Crying Waiting Hoping/Mailman, Bring Me No More Blues. "Vacation", "Maybe Baby", "Crying" and "Mailman" are otherwise on SONGS FROM THE PAST VOL. 1, where the first two are more complete. Curiously, "Crying" has a bit more on the beginning here than elsewhere. The other tracks, including the legendary early Lennon/McCartney "Thinking of Linking" are previously unbooted.

Frankly, even given the excellent Buddy Holly covers, the highlight of this track is when John tells Paul to "f*ck off".

9) Blues Machine/Hi Heel Sneakers. Both songs are found in more complete form on SONGS FROM THE PAST VOL. 2.

SOUND: GENERALLY VERY GOOD TO EXCELLENT MONO. The previously bootied tracks from GBJ discs one and eight are MUCH better here. However, those songs which are on either the first two SONGS FROM THE PAST volumes or the '69 REHEARSALS series are still better on those discs.

COMMENTS: The discriminating Belmo's buyer will instantly recognize from the track listings that most of this disc is previously bootied. That, by and of itself, does not necessarily mean this is a bad purchase. To the contrary, this is an excellent topical package which I enjoyed immensely. Unlike most boots, this one is actually fun to listen to for listening sake.

Much of ROCK AND ROLL derives from a tape that was auctioned at Sotheby's in 1990. This means the next rumored Yellow Dog release will probably have the rest of this tape, which is a shame since ROCK AND ROLL looks like it is missing less than a dozen songs from the whole tape.

This CD at least partially utilizes different source tapes than other GET BACK-era boots. Compare the synch beeps on "Sweet Little Sixteen" and you'll see it is different than on GBJ. Several different cameras were used during the Twickenham filming but I had heretofore thought that they were all tied into the same sound recording device. That there were at least two soundmen operating gives us hope in hearing better versions of some of the muddier tracks. (It is rumored that Yellow Dog has just purchased a complete set of sound tapes from all 90 hours of filming).

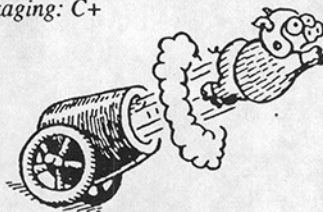
Since Yellow Dog may have been using different tapes from other bootleggers, that might explain why eight tracks are found in more complete form elsewhere than here. But that doesn't make it any less frustrating! Still, any boot which gives us our first look at an unreleased Lennon/McCartney original can't be all bad.

Belmo's Rating:

Content: B

Sound Quality: B+

Packaging: C+



BACK TRACK FOUR

Classical (CL 004)

27 tracks: 72' 36"

The Songs:

- *Love Me Do
- *I Saw Her Standing There
- *Twist and Shout
- *Don't Bother Me
- *I'm A Loser
- *She's A Woman
- *Norwegian Wood
- *I'm Looking Through You
- *Rain
- *A Day In The Life
- *Hello Goodbye
- *Sgt. Pepper
- *Lucy in the Sky with Diamonds
- *While My Guitar Gently Weeps
- *Rocky Raccoon
- *Wild Honey Pie
- *Mother Nature's Son
- *Schooldays
- *Stand By Me
- *For You Blue
- *Take This Hammer
- *Instrumental/Johnny B. Goode
- *Get Back
- *Let It Be
- *#9 Dream

Back Track Four continues the tradition of recycling previously bootied material. And what is particularly puzzling is that many of the songs are purposely faded out long before their conclusion! It's as if the bootleggers hope we'll see the song titles and purchase this CD on the merit of the track listings alone. NO WAY.

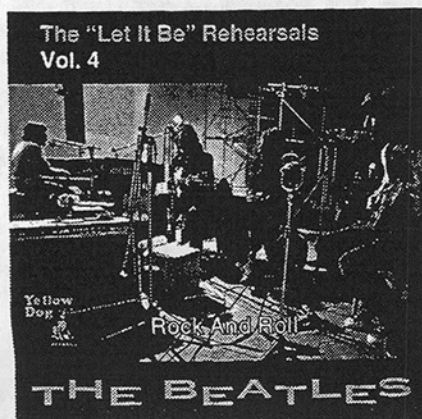
Another problem is the liner notes. There are numerous errors here. For instance, "Twist and Shout" is listed as being from the February 11, 1963, studio sessions when in actuality it is the version recorded specifically for the BBC TV special, "Around The Beatles" from 1964. Ugh.

I'm not going to waste any more space on this CD. Bottom line: ignore this bootleg.

Material: C-

Packaging: C-

Sound Quality: B



Nick's Notes

by
Nick Kocz

There's a bit of a controversy on where the Original Master Recording label hails from, but there really isn't any argument of the quality of their output. Some rumors have floated that the label is merely pretending to be Japanese so they can command higher price tags, but I tend to agree that they are genuine Rising Sun.

OMR's version of GET BACK WITH DON'T LET ME DOWN AND 9 OTHER SONGS is a MUST BUY. The clarity and freshness of the disc's source tape blows away every other GET BACK boot. This is supposedly the disc Vigotone copied for AS NATURE INTENDED, but Vigotone really blew the job. There is no comparison between the two discs. And unlike the Vigotone, OMR's CD offers the complete GET BACK record.

I've heard the story about most of AS NATURE INTENDED being warped to affect the sound — but I don't buy it for a minute. After all, if this disc was noticeably warped, why didn't the ROOFTOP stuff sound equally disappointing? My personal guess is that Vigotone may have pressed a few test discs using the OMR recording but, for inexplicable reasons, used Yellow Dog's

GET BACK & 22 OTHER SONGS for the mass release.

OMR's APPLE CORPS ROOFTOP CONCERT was the reputed source, again said to be the source for the rooftop portion of AS NATURE INTENDED. It too features better sound than the Vigotone copycat, though not drastically so as the GET BACK disc. Taken together, these discs make AS NATURE INTENDED totally irrelevant.

About the only complaint I have about these two are the liner notes. APPLE CORPS ROOFTOP CONCERT rips off a whole page from Lewisohn's RECORDING SESSIONS. GET BACK takes its documentation from Mal Evans' old BEATLE MONTHLY piece. Can't anyone write their own decent liner notes these days?

The other OMR offering is another matter though. THE COMPLETE DECCA AUDITION sound-wise blows away Yellow Dog's SILVER BEATLES disc. However, the speed problems have NOT been corrected, despite what was reported elsewhere. The insert, if it can be believed, states that the CD is taken from "the original master recording...the master disc." If this is true, it could explain why most other Decca boots has speed problems, but gee whiz, how could this label have not heard about the speed problems? If it wasn't for the speed prob-

lems, this would be a phenomenal disc. Can't anyone around here play this game?

Most salivating though is OMR's impending release SECRET SONGS OF PEPPERLAND. Reputed to be '66-67 studio outtakes, a source very close to the label says it'll be the knockout disc of the year. Of course we've heard similar claims over the years that have wound up to be nothing more than gross outtakes, so who knows? The fact that this company (or any other Japanese label, for that matter) has yet to release any previously unbooted stuff leads one to believe we're gonna be disappointed again though.

New on the way from Beat Records (the same people that brought us The Capitol Versions series) is a mono White Album set that's said to be affordable! If you're like me, you cringe every time you set stylus on precious vinyl so this will be definitely worth the money. For those that have never heard the different mono White Album mixes, this will really be a pleasure. Just listen to how much more tortured Clapton's guitar solo sounds on "While My Guitar Gently Weeps."

Also from Beat will be a CD of "demos." Remember though that Beat isn't known for issuing previously unbooted stuff, so keep a cautious eye on this release. More than likely we'll be treated to a bunch of Lost Lennon retreads.

BIG BEATLES TRIVIA CONTEST

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Please number your answers and print clearly. And Good Luck!

BEATLES TRIVIA QUIZ

- 1) How high in the English charts did "Love Me Do" reach in 1962?
- 2) George Harrison sang what song on "Rutland Weekend TV" in 1975?
- 3) In what year did Brian Epstein first see The Beatles perform at The Cavern Club?
- 4) What was the original working title for The White Album?
- 5) What was The Beatles' first gold single?
- 6) "Aerial Tour Instrumental" eventually became what song?
- 7) In 1964 who sat in for Ringo when he became ill?
- 8) In what London nightclub was Paul's "Carnival of Light" first played?
- 9) In 1985 EMI nearly released an album of rarities. What was it called?
- 10) For what English group did "How Do You Do It?" become a #1 hit in the UK?

Tie Breaker) Name as many songs as you can which The Beatles wrote that have the word "love" in the lyrics.

Note: Artifacts winners will receive the box sets directly from Big Music CD located in Italy.

CALENDAR MADNESS



BELMO'S BEATLEG NEWS'

CALENDAR of DAYS 1995

It was bound to happen! Belmo has jumped on the bandwagon to produce his very own special Beatles calendar for 1995! For shame.

Here is what sets this calendar apart from all those others:

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5. It cannot be found in Hallmark Stores, Walden Books or in Beatlegxt catalogs.
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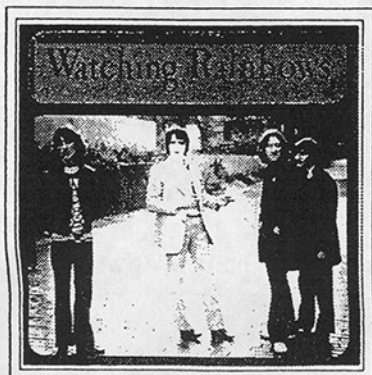
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CALENDAR of DAYS 1995



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Okay, here's my money. Now hurry up and send the damn thing! (Print Clearly)

Name _____

Address _____



What's The News Mary Jane?

* A limited edition of THE GET BACK JOURNALS has been produced by Vigotone. The 10 LP set is on colored vinyl and is said to be selling for around \$175 - \$200. Only 250 sets were made. No word if there is a booklet or special packaging.

* Yellow Dog is expected to come out soon with THE AUCTION TAPES: Vol.I. Content is rumored to be more "Let It Be" outtakes.

* THE BEATLES BOOK (published by Beat Publications) reports several interesting bits of news. The first is that the Quarry Men have recorded an album featuring a Lennon tribute, several cover songs, some originals and a new version of "That'll Be The Day". (No "In Spite Of All The Danger". Rats!). Second, the surviving Beatles filmed some of their "reunion" sessions this past spring for the Anthology Series. Third, Westwood One aired "The Long & Winding Road" in May. It ran 12 hours and featured 240 songs and many interviews. The 12-CD radio set is selling in the U.S. for around \$250. And finally, they report "Carnival Of Light" is being considered by George Martin for the box set of rarities he's currently preparing.

* STAR (a London daily) reported the following:

"Former pop star Mike Maxfield has uncovered a sensational golden oldie - an unknown record by the Beatles. The disc, I'll Be On My Way, is a one-off recording given to Mike by his old pal Paul McCartney 20 years ago. He played it once and forgot about it - until it turned up in a box of junk when he was moving recently. Now he reckons the disc is worth a fortune. 'It's unique. Only one copy could have been made', said the former guitarist for Billy J. Kramer and the Dakotas. 'There's still enormous interest in the Beatles and it's worth about \$20,000 to collectors'. Mike would like to release the disc commercially, but complex copyright laws could make this difficult. Brian Southall, the expert on the Beatles at their old recording company, EMI, said, 'We are very anxious to hear this record. We know the Beatles had written this song and that on occasion they played it on stage. But we've never been able to find a recording of it.'" (This article was written in March of 1984! I wonder what happened to the disc?)

* The following is reprinted from RECORD COLLECTOR (Oct. 93):

SOME OTHER ACETATES

Dear Sir,

I have just heard about the sale of an acetate disc of the Beatles performing "Some Other Guy" and "Kansas City" (which realised £15,000 at Christie's in August).

It may be of interest to know how the disc came into existence. I was a sound engineer with Granada TV in Manchester, at one time in charge of the Sound Studio. In 1962, Granada were making a series of six short films called 'Know The North', which contrasted two different aspects of the same subject, and I recorded most of the sound that was to accompany the films.

One film was going to contrast the Brighthouse And Rastrick Brass band with a hitherto unknown group - one of about 200 alleged to have sprung up in Merseyside. A researcher told us they called themselves "The Beatles", and fans were going wild over their performances in the basement of an old fruit warehouse, "The Cavern".

A independent film unit was sent down one lunch time, and came back with what became the archive film that has since been shown world-wide. However, they complained that the volume in the Cavern was too loud for them to handle, and the track was distorted (they used only a single microphone).

Having already recorded the brass band, I was asked to get a better sound at the Cavern. Exactly 31 years ago, on the evening of 5th September 1962, I went to the Cavern and recorded an hour's worth of the Beatles - including, of course, the intended replacement track of "Some Other Guy" - which I made at the higher-quality speed of 15 inches-per-second, using three microphones.

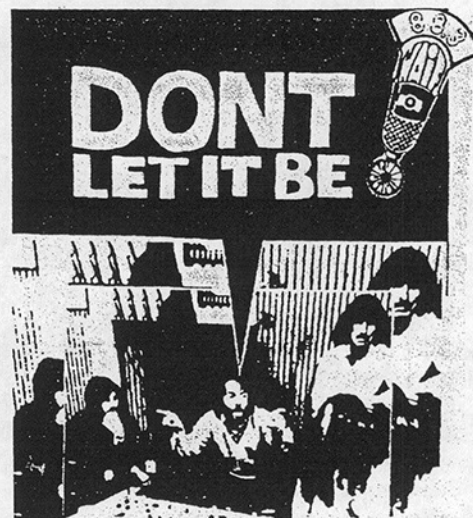
The following day, back in Manchester, I cut five 45 r.p.m. 7" discs with "Some Other Guy" on one side and "Kansas City" on the other. I gave one to the producer, one to the director, one to my assistant; and the following week, I took the remaining two to the Cavern, and gave them to Bob Wooler, the M.C. I did not make one for myself because I had access to the tapes, and as yet, the Beatles were of no exceptional interest. Some weeks later, the Beatles came to the studio for the first time, and Paul McCartney told me that they had been using the discs as demos!

I eventually transferred to Vision Studios, and when I went to look for the Cavern tape some time later, I discovered that it had been thrown away. About a year later, I found a 12" acetate disc with a test cut I had made of "Some Other Guy" before cutting the 45 r.p.m. discs. This track has never been broadcast. It had been intended to replace the original film track, but the film editor was suspicious of the synchronisation, and

Johnny Hamp wanted to preserve the shouts of "We want Pete!" from hostile fans which could be heard at the beginning of the film track.

So, theoretically, there are four more 45 r.p.m. discs somewhere. I haven't got one, but I have the test cut of "Some Other Guy", and the Sound Studio log book with the entry for 5th September 1962: "19.30-23.15. Recording at the Cavern Club, Liverpool".

Gordon J. Butler, Cheadle Hume, Cheshire.



NEWS FLASH!

A new label has entered the bootleg arena. "ORANGE" is a subsidiary of Yellow Dog Records and word is they have just come out with 12 new titles. Information is sketchy at press time but here's what we know so far:

- "Big Mac's Live Tracks" (McCartney)/Orange 01: Livecuts from 1972/1975/1979/1986/1989/1992/1993. Various venues.
- "Highlights Downunder" (McCartney)/Orange 02: Live in Melbourne in 1975.
- "Rockin' Movie Stars: Volumes 1-8" (The Beatles)/Orange 03, 04, 07, 08, 09, 10, 11, 12: "Let It Be" outtakes. There appear to be a number of previously unreleased tracks.
- "Cold Cuts Vol. 2" (McCartney)/Orange 05: Early 1970's Wings - instrumentals, live cuts, demos.
- "Extended Tracks" (McCartney)/Orange 06: Alternate versions and mixes of "Spies Like Us", "Talk More Talk", "Stranglehold", etc.

We hope to have complete reviews of these discs next time.

CORRESPONDENCE • CORRESPONDENCE • CORRESPONDENCE

Hi Belmo,

RE: The Quarry Men rehearsal tapes. Ikke (the man who owns the original tapes recently admitted that the recordings were done at his Hamburg home in late 1960 on his Grundig tape recorder. Pete is absent because "he always was!". This is what Ikke revealed in an interview with a friend of mine.

All the best from Germany,
Frank

Dear Belmo,

Regarding the unidentified tracks 25-27 from the "Hollywood Bowl: Complete" Yellow Dog CD, judging from the selection of songs and the kind of applause they might be from the Cerebral Palsy Charity Concert The Beatles performed at the Paramount Theatre in New York on September 20, 1964.

Beatles 4ever,
Hans

Dear Belmo,

I have had the chance to check various songs at our national library; in the files I found a song called "Daddy's Little Girl". However, only mentioned. Any connection to Ringo singing "Daddy's Little Sunshine Boy"? There's also a note about "If Tomorrow Never Comes" which Jerry Ginsburg as well as Freddie Scott did a version of. The Beatles version is found during LET IT BE. Is this the same? "I'm So Ashamed" was composed by Hare, and Peter Sellers did a version on UK Parlophone PMD 1069. Again found during LET IT BE. I'm sure that this is true as Peter Sellers was in close contact with The Beatles during LET IT BE. "In The Middle of an Island" was composed by Varnick & Acquaviva and Tony Bennett did a version - also found during LET IT BE. Are they the same?

All the best,
Arno

Dear Arno,

Thanks for the info. Can anyone out there confirm these songs?

Belmo

Dear Belmo,

Regarding the Japanese Christmas special, PAUL MCCARTNEY: THE NEW WORLD TOUR (source of HEY TOKYO and MAGICAL MYSTERY TOKYO):

According to Lewisohn, "No Other Baby" was performed by the Quarry Men in 1958 and 1959. The song, written by Bishop-Watson, had been recorded and released by The Vipers Skiffle Group in 1958. Further research shows it to have been the B-side to "Baby Why?" (Parlophone single R 4393). A year earlier the Vipers had released "The Cumberland Gap" back with "Maggie May". Although I don't have a source, "No Other Baby" is a title associated with the CHOPA B CCCP outtakes.

Has any one had time to fully compare the PAUL IS LIVE CD and video soundtracks? I have not, but I am fairly certain the video features more Charlotte performances than the CD. The video's "Lady Madonna" and "Hope of Deliverance" appear to be from the North Carolina concert, and I am curious to know if any other tracks differ in source. Incidentally, the November British TV special, PAUL MCCARTNEY LIVE, featured the ENTIRE Charlotte concert. In addition to "Hey Jude" having its coda restored, the special included "Peace in the Neighborhood", "Robbie's Bit", "Every Night", "My Love", "The Long and Winding Road" and "I Saw Her Standing There" (also broadcast here on IN CONCERT). Benefiting also from a good mix, this would make an excellent source for a boot.

Your friend,
Tom

An Open Letter To Bootleggers Everywhere:

I can't begin to thank you enough for making available all these audio gems. But if allowed to register a complaint, I would beg, plead, cajole and otherwise ask you to get both open reel tape and CD players with pitch control!!

I have never heard a boot CD with all the songs at correct pitch. Some CDs have none. For instance, of 123 tracks on "Arti-

facts", only 16 are at the right speed. Nearly all tape machines have them and several CD players by Denon and the top Technics DJ machine have pitch control. If you're copying other CD cuts to DAT, it is such a simple procedure to tune the player to match A=440 Hz (any piano, a pitch pipe, tuning fork) that I can't believe no one has thought to do it. You don't need a computer with hard drive and expensive software. That method would seem to me to be the hard way. If in doubt, consult a musician.

Also, when using tape, it would be extremely beneficial if you were to take a screwdriver and adjust the playback head to center it on the tape tracks before digital mastering. This is the easiest to check in mono: whether the tape is mono or stereo, listen to it in mono and adjust the head up and down until the highs all come out - then the azimuth is correct. An then you can save on DAT all your goodies in the highest fidelity and at the right speed.

I've got 41 boot CDs and they all suffer from one or both of these problems. The first guy to rectify this will be starting a trend, and we will all benefit from your efforts. Hopefully, it will catch on. Thanks large.

Why don't you put it on toast,
Ken Smith

Ken,

Thanks for the info. I never knew...and obviously neither did the bootleggers. One thing - listening to my CDs I can't tell if the pitch is off. Am I whacked out or just out of the musical cyberspace?

Sincerely,
Belmo



RARITIES 2 (WE CAN WORK IT OUT)

Beat (CD 009)

Review by Nick Kocz.

- 1) **Sgt. Pepper's Lonely Hearts Club Band** "a capella intro" actually taken from "The Making of Sgt. Pepper" TV special
- 2) **I'll Follow the Sun**
- 3) **One After 909** Both from "The Quarrymen At Home"
- 4) **And I Love Her** Reportedly taken from a "remastered no-noise" 1990 promo. ADT's version with four-riff coda.
- 5) **Please Please Me**
- 6) **Ask Me Why**
- 7) **Don't Bother Me** Three from the stereo Dick James promo. The fourth song from this promo ("I'll Cry Instead") was on the previous disc in this series (RARITIES, which was actually a dub of the Westwood One promo).
- 8) **He Said, She Said** The three demo fragments that are commonly available from the LOST LENNON series.
- 9) **Good Morning, Good Morning** Also a demo from the LOST LENNON series.
- 10) **We Can Work It Out #1** McCartney demo, as always incomplete from the LOST LENNON series.
- 11) **She's A Woman** Take 1 from the Abbey Road Show
- 12) **Yesterday** Supposedly taken from a "Rare remix from 1977," this is actually from 1980's THE BEATLES BALLADS. Stereo channels are reversed.
- 13) **Norwegian Wood** Also from THE BEATLES BALLADS. Here the vocal is in the center channel (as opposed to the right) and this sitar is placed on a different channel. This is the mix George Martin should have used when he was preparing RUBBER SOUL for CD.
- 14) **You've Got To Hide Your Love**

Away BALLADS version with reversed stereo channels.

- 15) **Tribute to Kenny Everett** A mish-mash of things taken from various Kenny Everett radio interviews. Includes the "Good Bye To Kenny Everett," "All Together in This Wireless Machine," "Strawberry Field—Jazz Tempo," and "Tiny Tim for President" snippets.
- 16) **We Can Work It out #2** A muddled transfer of the remix on Vigotone's ARRIVE WITHOUT AGING.
- 17) **Day Tripper** Another "no noise remix," this time without drop-out.
- 18) **While My Guitar Gently Weeps** A "rare 1968 French 7" mono remix." Actually nothing more than a mix-down of the standard stereo version to mono, which is slightly shortened. Ooooo...Ahhh.....
- 19) **She's Leaving Home** BALLADS mix with reversed stereo.
- 20) **I'm Only Sleeping** Mono remix from YESTERDAY AND TODAY.
- 21) **Here, There and Everywhere** BALLADS reversed stereo mix.
- 22) **Paperback Writer** From stereo HEY JUDE album. Features more prominent backing vocals, including the "Frere Jacques" bit.
- 23) **Glass Onion** This has been floating around the tape-trading circuit for quite some time and there's no question in my mind that it's a forgery. What it claims to be is a radical stereo remix of the song. Too radical to be genuine.
- 24) **All Together Now**
- 25) **Hey Bulldog**
- 26) **It's All Too Much** Three from the UK's mono YELLOW SUBMARINE LP. Mixed down to mono from the standard

stereo mixes.

- 27) **We Can Work It Out** From Japanese OLDIES BUT GOLDIES. Features count-in. Organ is in left channel, as is John's vocal. Tambourine now in the right channel.
- 28) **A Hard Day's Night** from Shea Stadium film.

A mixed bag. A sure buy for those who are into alternate mixes. For me, I hadn't been aware of many of these things until I bought the CD. Then of course I had to go out and buy pricey old vinyl to double-check everything. All in all, I found this rather interesting. Still, many of the tracks only have minute differences from the common versions. For the mainstream collector, there's probably little here to justify its cost.

The Beat label's specialty is transferring legit old LP mixes onto vinyl, usually in economic two-fers. For those that care, their "Capitol" series has been widely praised. Their other current release (RARITIES 3) is a dub of George Martin's remastered ROCK N ROLL MUSIC LP.

There's still a lot of unique things out there that we NEED to have on CDs, like HOLLYWOOD BOWL, RARITIES (the legit US LP), mono REVOLVER and RUBBER SOUL, to say nothing about an affordable mono WHITE ALBUM. Maybe next time out Beat will return to the area in which they excel.

Belmo's Rating:

Material: B

Packaging: B-

Sound Quality: A

FUNKY WINKERBEAN by TOM BATIUK



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Volume 7 - #4
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BEATLEG NEWS

Since



1987

THE INTERNATIONAL NEWSLETTER FOR COLLECTORS

Secret Songs in Pepperland



SECRET SONGS IN PEPPERLAND

ORIGINAL MASTER RECORDING (MDCD 006)

REVIEW BY NICK KOCZ

Once in a while something pops up in the boot world that is absolutely unexpected and heretofore unknown. And of course wholly appreciated. This is it!

On November 1 & 15, 1967, a mono tape was compiled at Abbey Road of songs that would appear in the animated YELLOW SUBMARINE movie for the benefit of the show's producer. (Mono mixes of several of these songs were never released commercially). Lewisohn's RECORDING SESSIONS notes for these dates just give the barest essentials - song titles and nothing more. Since no details were given on the "untitled sound effects" or the odd "Lucy", it's obvious that no copies were kept at EMI. Instead they wound up in the hands of a fine, if unheralded, Japanese bootlegger.

1) ALL YOU NEED IS LOVE. This is a raw mono mix of the song (with vocal and drum overdubs onto the OUR WORLD track.) The song does not fade out at the end and extends for 15 seconds beyond what has otherwise been released.

2) LUCY IN THE SKY WITH DIAMONDS. For whatever reason, Dick Emery (the voice of Jeremy Boob) was called to recite a few nonsense lines over the song's intro. Highly unique. Also, those who have not heard the song's left mono mix will be surprised by how John's vocals are phased to create a much dreamier effect than on the stereo version.

3) GOOD MORNING GOOD MORNING SOUND EFFECTS. The complete tape of animal noises compiled from Abbey Road's sound effects library.

4) INTRO TO SGT. PEPPER APPLAUSE. The crowd noise tape, longer here than on the LP.

5) BILLY SHEARS APPLAUSE. Intro to "With A Little Help..."

6) YELLOW SUBMARINE. 7) IT'S ALL TOO MUCH. This is the LONG version, in crystal clear sound. For this reason alone you should try to hunt down a copy.

8) ALL TOGETHER NOW. This mix is missing the slight echo that follows Paul's voice in the intro and is much cleaner during John and George's lines.

9) ONLY A NORTHERN SONG. Mono mix 6, which was used to create the fake stereo cv version and also mixed-down to create perhaps the world's only "fake mono" song. Not surprisingly, there is no substantive difference between this and any commercial release.

Sound: Excellent Mono, seemingly taken directly from the master.

Comments: Although only thirty minutes long, this is a very satisfying purchase. True, the crowd noise is rather mundane but the "Good Morning" effects are interesting to hear on their own.

Like all of OMR's releases, this one is extremely hard to find. And fairly pricey too. If you can't find one, it'll only be a matter of time before this one's knocked off by a domestic producer.



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- New Yellow Dogs
- Other Cool Stuff!

Rockin' Movie Stars: Volumes 1 - 8

The new Orange label has hit the streets with a vengeance. The first 12 volumes of what promises to be a long list of future releases are high quality compact discs produced by the well-respected Yellow Dog label.

The eight-volume ROCKIN' MOVIE STARS are devoted to The Beatles' filming of LET IT BE in Twickenham Studios. There are times of pure musical pleasure as well as torturous listening of directionless rehearsals and dialogue.

The other four Orange releases are devoted to McCartney material and is covered elsewhere in this issue.

With that said, let's get on with the reviews.

ROCKIN' MOVIE STARS VOL. 1 (Orange Three)

The songs:

- 1) Discussion/I've Got A Feeling
- 2) Maxwell's Silver Hammer
- 3) Maxwell's Silver Hammer 2

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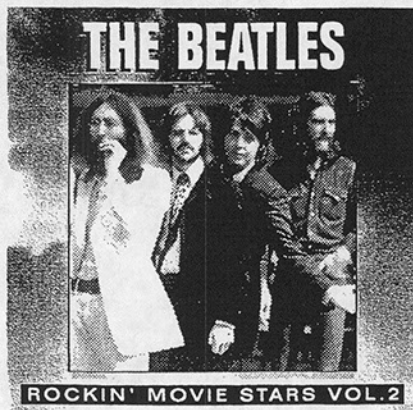
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"Bootlegs are illegal. We don't sell them we only report what's in them."

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- 4) A Shot of Rhythm and Blues / Baby I Don't Care / Across The Universe Rehearsal
- 5) Don't Let Me Down / Devil in Her Heart / Don't Let Me Down
- 6) Thirty Days / Be Bop A Lula / Whole Lotta Lovin'
- 7) Jam / Money / Talkin' Bout You

This is a fairly listenable set of rehearsals. The highlight is the "Across The Universe Rehearsal". Everything else has been around for a while. The sound quality on this CD (and all the others) is excellent.

What is special about this and the other CDs on Orange is that the tracks are not all chopped up as on other previous releases. And, the chat between songs is longer and does contain some interesting and often amusing pieces of conversations. Collectors of this period of The Beatles career will love all these discs.

BELMO'S RATING:

Material: B
Packaging: C
Sound Quality: A

ROCKIN' MOVIE STARS VOL. 2 (Orange Four)

The songs:

- 1) Dialogue
- 2) Don't Let Me Down
- 3) Gimme Some Truth / God
- 4) Maxwell's Silver Hammer / I Want You / Jam
- 5) Don't Bring Me Down / Hear Me Lord / Don't Let Me Down
- 6) Frere Jacques / It Ain't Me Babe / Hear Me Lord

- 7) Let's Dance
- 8) All Things Must Pass
- 9) She Came In Through The Bathroom Window
- 10) Long and Winding Road / Golden Slumbers / Carry That Weight / The Castle of the King Of The Birds
- 11) Lady Madonna
- 12) Child of Nature / I Shall Be Released / Speak To Me
- 13) Well Alright / Two Of Us
- 14) Piano Solo
- 15) I'm So Tired / Ob La Di Ob La Da

This is definitely one of my favorite discs of the group. There is a lot of music here and is enjoyable to listen to. If you are interested in only purchasing a few of the discs from the set, then this would be one I'd recommend.

BELMO'S RATING:

Material: B+
Packaging: C
Sound Quality: A

ROCKIN' MOVIE STARS VOL.3 (Orange Seven)

The Songs:

- 1) Paul on Piano: Death Cab For Cutie / Martha My Dear / San Francisco Bay Blues / Oh Baby I Need You
- 2) More Early Morning Piano: The Day I Went Back To School / Woman
- 3) Dialogue: About making a film with a script
- 4) Peter Sellers Arrives / Conversation
- 5) More Peter Sellers
- 6) More Dialogue

This is probably my least favorite of the set. So much dialogue and so little music. A good bit of the conversations has been previously bootlegged, but some is new and even interesting. The most worthwhile part of this disc is Paul's discussion of "Woman" and its various recordings which Peter and Gordon made with Paul. (How I'd love to hear those!)

BELMO'S RATING:

Material: C

Packaging: C

Sound Quality: A

ROCKIN' MOVIE STARS VOL. 4
(Orange Eight)

The Songs:

- 1) Two Of Us
- 2) I've Got A Feeling
- 3) Madman
- 4) Mean Mr. Mustard / Madman
- 5) Watching Rainbows
- 6) Jam #1
- 7) Jam #2
- 8) Oh Darling / Ob La Di, Ob La Da 9)
- Maxwell's Silver Hammer
- 10) Don't Be Cruel / Costa Del Sol/
- Groovin' / My One and Only
- Prayer / Through A London
- Window

This is an enjoyable disc and is worth owning. We actually get to hear complete songs and a couple of good jam sessions. Track Ten supposedly features some of the songs on the now legendary "Goldmine Tape". While nothing earth-shaking, the material is new and therefore collectable. Also, I like what John did with the lyrics with "Maxwell's Silver Hammer".

BELMO'S RATING:

Material: A-

Packaging: C

Sound Quality: A

ROCKIN' MOVIE STARS VOL. 5
(Orange Nine)

The Songs:

- 1) Let It Down / Brown-eyed Handsome Man / I've Got A Feeling / Jam / Child of Nature
- 2) I Shall Be Released / Don't Let Me Down
- 3) Don't Let Me Down / Go Johnny Go / I've Got A Feeling
- 4) See To Me / I've Got A Feeling
- 5) Long and Winding Road / Golden Slumbers / Carry That Weight / Long and Winding Road / The Castle of the King of the Birds / Lady Madonna
- 6) Across The Universe / Rock and Roll Music

Most of the music on this disc has appeared in one form or another on numerous other bootlegs. Still, there are bits and pieces which are new to disc. The one song with the most unique title is "The Castle of the King of the Birds". Does anyone out there know the origins of this song? It is only a brief piece here, but it does hold promise.

BELMO'S RATING:

Material: B

Packaging: C

Sound Quality: A

ROCKIN' MOVIE STARS VOL. 6
(Orange Ten)

The Songs:

- 1) Don't Let Me Down
- 2) Two Of Us
- 3) Two Of Us
- 4) Hear Me Lord / Carry That Weight
- 5) Bathroom Window
- 6) White Gold
- 7) Dialogue
- 8) For You Blue / What The World Needs Now
- 9) I've Got A Feeling
- 10) Oh Darling / Maxwell's Silver Hammer / Hail Britannia / Maxwell's Silver Hammer

This is another of those discs which tried my patience. Too much dialogue and not enough music. The dialogue would be fine if it added something to our understanding of The Beatles. But for the most part it isn't worth bothering with. Another disc for completists only.

ROCKIN' MOVIE STARS VOL. 7
(Orange Eleven)

The Songs:

- 1) Jam
- 2) Two Of Us
- 3) Let It Be
- 4) That'll Be The Day
- 5) Jenny Jenny / Slippin' and Slidin'
- 6) Let It Be ("God Bless You" Version)
- 7) Long and Winding Road
- 8) Piano Theme
- 9) Martha My Dear / John John
- 10) Another Day / Two Of Us

This is the third best disc of the set. Some nice complete runthroughs of the songs and dialogue which is both humorous and constructive. John is fairly raucous during this day's tapings. And track 6 is the best quality to date. And, yes, Yoko screams.

BELMO'S RATING:

Material: A-

Packaging: C

Sound Quality: A

ROCKIN' MOVIE STARS VOL. 8
(Orange Twelve)

The Songs:

- 1) All Along The Watchtower / Domino
- 2) I Me Mine
- 3) Almost Grown / Nobody Else Will Do / Rock and Roll Music
- 4) I Me Mine
- 5) Two Of Us / Ba Ba Blacksheep
- 6) Don't Let Me Down
- 7) Suzy's Parlour
- 8) I've Got A Feeling
- 9) Bathroom Window / Be Bop A Lula
- 10) No Pakistanis
- 11) La Penina
- 12) Across The Universe
- 13) Shakin' in the Sixties / Come On Everbody / Good Rockin' Tonight
- 14) Tennessee

No surprises here. Pretty much the same material we've heard thru the years. Yes, longer bits of material before and after AND very good sound quality.

"Suzy's Parlour" is the same as "Suzy Parker". Who knows what the actual title should be. Does it matter? My favorite track is "No Pakistanis" ("Get Back").

BELMO'S RATING:

Material: B-

Packaging: C

Sound Quality: A

OVERVIEW

The hype on these discs turned out to be mostly unwarranted. Sure, there is a lot of previously unheard dialogue and some new music. But I just can't justify another eight discs of this material. What scares me is that I'm told the Yellow Dog folks have more of this material they plan on releasing. This is

alright for completists, but the casual collector may want to steer clear of all but the best of these.

As I pointed out the sound quality throughout the set is topnotch. And the packaging is only average. No liner notes of any sort. Yellow Dog never was one for decent background information.

The Orange Label promises these titles in the near future:

PAUL MCCARTNEY

"The Alternate Press To Play"

"Home Demos"

"Ballroom Dancing"

"Glasgow '79"

"Rockestra Sessions"

JOHN LENNON

"The Complete May Pang Tapes"

"One to One Rehearsals Vol. 1-3"

GEORGE HARRISON

"Shanghai Surprise"

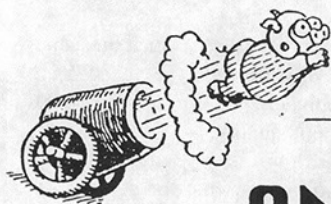
THE BEATLES

"Maybe You Can Drive My Car"

JOHN, PAUL, GEORGE & RINGO

(no title listed)

I'm told to expect these new titles sometime in late October. For the most part they look like reissues of material we've already seen. Who knows what the last two listed might be. Let's hope for new music.



The Beatles at the BEEB-TV

BEATLES AT THE BEEB-TV PANDA RECORDS (BBCBCD1454)

This rather unique collection of The Beatles on various BBC-TV programs is very entertaining. The Beatles always were their best when adlibbing, and this 45-minute disc captures some of those moments.

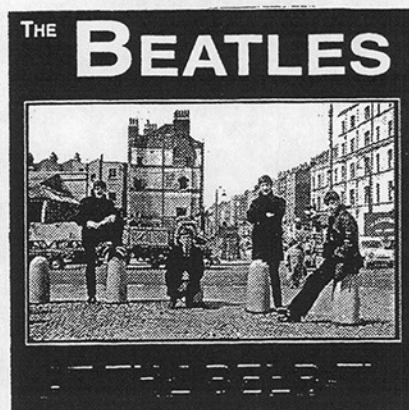
These are the five segments preserved for posterity:

1) THE MERSEY SOUND. Filmed between August 27-30, 1963. "Twist and Shout/She Loves You" - live recordings. "Love Me Do"-mimed. At Little Theatre in Southport. Aired 9/10/63 on BBC1.

2) IT'S THE BEATLES. Afternoon taping session (7/12/63). Empire Theatre, Liverpool. Transmitted BBC1 later the same day. (Note at the end of "From Me To You" instrumental they play the "Third Man Theme". This is not documented anywhere, not even in Lewisohn's book, and has never been on bootleg and has never been broadcast).

3) A DEGREE OF FROST. Paul only. Taped at TV Centre in London on 15/4/64 and transmitted on BBC1 on 1/9/64.

4) NOT ONLY...BUT ALSO. John only.



John with Dudley Moore and Norman Rossington. Recorded 20/11/64 and 29/11/64 and transmitted on BBC1 9/1/65.

5) TONIGHT. John only. Transmitted live 18/6/65 from Lime Grove Studios in London. John recites poetry and talks about his book.

6) MORECOMBE AND WISE. Recorded sometime in 1964. The Beatles sing "Moonlight Bay" with Eric and Ernie. Best quality yet of this recording.

BELMO'S RATING

Material: B

Packaging: B+

Sound Quality: Varies A- to C+

AND THE WINNER IS...

Congratulations to the winners and the runner-ups in the BIG MUSIC TRIVIA CONTEST. The competition was fierce and there were about 40 entrants with the correct answers. However, it was the tie breaker that determined who won (and lost).

First, here are the answers we were looking for:

- 1) #17 (according to the Record Mirror in the UK)
- 2) The Pirate Song
- 3) 1961
- 4) A Doll's House
- 5) She Loves You (UK: October of 1963)
- 6) Flying

7) Jimmy Nicol

8) The Roundhouse

9) Sessions

10) Gerry and the Pacemakers

The tie breaker asked you to name as many songs as you could which The Beatles wrote that had the word "love" in the lyrics.

The answer is NONE. As a "group" The Beatles wrote no songs with "love" in the lyrics. Yes, a trick question. Now, no letters please. The judges' decisions are final. Hope everyone had fun with it

Here are the Grand Prize Winners:

- 1) BRIAN BARROS
- 2) IAN DRUMMOND
- 3) FRANK BADENIUS

These three will each receive ARTIFACTS I & II and BBN's CALENDAR OF DAYS.

The following ten runner-ups will each receive a copy of the CALENDAR OF DAYS:

- 1) Dave White
- 2) Stanley Amato
- 3) Jeff Fransen
- 4) Steven Kelly
- 5) Charles Brown
- 6) Mike Hockinson
- 7) Steve Gales
- 8) Mike Streeper
- 9) Tom Vitucci
- 10) Don Sauter



TAKE BACK
YOUR MIND

The Beatles



March 5, 1963
The Complete Session Tape
For The Third Single

MARCH 5, 1963

Vigotone (VT-123)

REVIEW BY NICK KOCZ

The songs:

- 1-6) From Me To You (takes 1-7)
- 8-13) From Me To You (takes 8-13, edit pieces)
- 14-18) Thank You Girl (takes 1-6)
- 19-25) Thank You Girl (takes 7-13, edit pieces)
- 26-29) The One After 909 (takes 1-4)
- 30) The One After 909 (take 5, edit piece)
- 31-45) The complete 1/1/62 Decca Audition

Sound: The previously bootied 3/5/62 takes appear in excellent stereo, better than their appearance on the UNSURPASSED MASTERS series. The previously unbootied tracks from this session (see below) appear in g-vg stereo.

The Decca tape has been ballyhooed for being speed corrected and indeed sounds it. Reliable sources have said that previous bootied Decca versions ran 11.7% slow. However, Vigotone's Decca has only been speeded up by an average of 5.4%. Further, the sound is not as crisp as Yellow Dog's THE SILVER BEATLES and is way-off the quality of OMR's THE COMPLETE DECCA AUDITION. Again, can't anybody play this game?

Comments: This is the first appearance of the complete 3/5/62 session tape and yields 8 previously unbootied takes: takes 3-5 of FMYT, 5-6 of TYG, and 3-5 of 909. The new FMYT are all complete, though otherwise unnoteworthy. TYG take 5 is plagued

by a clunkier rhythm and off-key vocals toward the end of the song. Nothing special about TYG take 6.

The real gems are the new looks at "The One After 909". Takes 3 and 4, both breakdowns, are much grittier than the first two. Paul's bass sounds like it's chugging through Eddie Cochran's "Twenty Flight Rock", especially on take 4. On take 5, an edit piece onto breakdown take 4, Ringo sounds like he's pounding away on a trash can. It's a pity that these tracks are, soundwise, the worst on the disc.

Also worth catching is the repeated bickering between Paul, John and Georg between these 909 takes. This was the band's sixth EMI recording session and blows the myth that bad studio tension only developed in their later years.

Despite the Decca problems shown above, I thoroughly enjoyed this novel experience to listen to a complete Beatles session tape. However, be forewarned that Yellow Dog is slated to release this whole session tape in much better sound and with possibly more chat between takes in one of their upcoming box sets. As always, it's buyer beware!

COLDS CUTS VOL.2

PAUL MCCARTNEY

Orange (Five) - Compact Disc
REVIEW BY NICK KOCZ

1) A LOVE FOR YOU (5:08). The stripped down basic track of the song appearing on the original COLD CUTS LP. Gone are the synthesizer, organ lead guitar and backing vocals. Remaining instruments are probably all played by Paul. The guitar parts on this song sound like LOADED-period VU, for what it's worth.

2) BEST FRIEND (3:54). Same live track as on the original vinyl COLD CUTS LP, where it sounds fresher.

3) BLACKPOOL (4:13). A small fraction of this raucous track appeared on GOOD TIMES COMIN. This is the first full-band performance we have of this number, which must have been recorded in Scotland because Paul's children and dogs are evident throughout!

4) NEW ORLEANS (2:02). This is billed as an early version of "My Carnival", it's actually a jam built upon Professor Longhair's "Go To The Mardi Gras". Still, there's no doubt that this sparked the origin of "My

Carnival". Tell that to the Zulu King.

5) ROOSTER (3:59). A bluesy instrumental piece.

6) LUXI (2:12). A rockin' Wings promo for Radio Luxembourg from 1976.

7) HENRY'S BLUES (6:47). Like "Best Friend", from an unidentified '72 Wings show.

8) HEY DIDDLE (3:38). Another stripped-down version of a COLD CUTS song. No fiddles or pots or pans here. In their place is a strange wind instrument solo. Paul and Linda's vocals are also slightly different here.

9) SYMPHONY (5:12). A great instrumental piece, entirely better than any of those boring MCCARTNEY II tracks.

10) REVERSE (3:46). A quirky, airy instrumental played backwards. This song just doesn't work on any level: avantgarde, pop, or new age. As I listened, this dreadful suspicion that "Carnival of Light" might prove equally insipid.

11) YEA YEA (4:44). A fraction of this mind-numbing Qings jam appeared on GOOD TIMES COMIN.

12) SUICIDE (1:28). The complete ONE HAND CLAPPING track.

13) WATERSPOUT (5:34). The barebones percussion and synth track that was previously bootied on 2 BUDDIES ON HOLLY DAYS.

14) LOVE'S FULL GLORY (3:54). Linda McCartney with the world's greatest echo. Fit only for a treacly movie scene, say, from APPALOOSA.

Sound: All tracks are vg-exc stereo, except for "Waterspout", which is vg mono.

Comments: Rather than being another of Paul's long-proposed COLD CUTS mixes, this is nothing more than a random Macca collection. Some tracks are interesting, especially "Blackpool", "Luxi", and "Symphony", but on a whole it's easy to see why Paul never saw fit to release any of them. If you have to buy a McCartney disc and your only other option is EXTENDED TRACKS, take this one. Otherwise, you'll probably want to save your money.





A FEW THOUGHTS FROM OUR EDITOR...

As you can see these past few weeks have brought us a rush of new releases. The frenzy of activity has probably been brought about by the bootleggers' desire to get out as much material as possible before the European laws change in 1995. What will happen after the laws change is anyone's guess. I suspect a slight slowdown will occur, but it certainly won't stop the flow of bootlegs.

There is an economic item of note which I must pass along to all my readers. Because of growing costs in publishing this newsletter, I have reluctantly decided to raise subscription rates. Printing costs have gone up and soon the postage rates will go up too. These costs and the cost of keeping up with all the new bootlegs have forced me to make this tough decision. Since publishing BBN I have not made any profit to speak of from the sales of this publication. And though I'm not in it for profit (I just love doing it), I need to make enough to keep up with expenses. Thus the rate hike.

I've discussed this with numerous friends and subscribers, and all agree a small hike in the rate is acceptable. As several have told me, "Your publication has saved me a lot of money I might otherwise have spent on worthless discs."

So with this in mind the new rates for renewals and new subscribers is as follows for 6 issues:

NORTH AMERICA: \$17.50

EUROPE: \$20

ASIA & AUSTRALIA: \$25

S. AMERICA & MEXICO: \$25

I sincerely hope I won't lose any of you because of the rate hike. After all, where else

can you enter contests which give away such great prizes as ARTIFACTS I & II, calendars, and trips to Iowa City? And where else can you get the most current news on Beatlegs? Nowhere else. (Thus ends my sales pitch. Thanks.)

I want to thank everyone who contributed to making this issue one of the best issues (and BIGGEST) ever. You can all be very proud of your work in this issue. My hat is off to you.

Finally, to those of you who ordered back issues and were disappointed to find we had sold out, don't give up hope. I have plans of putting together some type of inexpensive collection of the best of BBN.

Keep on Beating!

Belmo



HELP!

B4 RECORDS (CT - 004)
REVIEW BY NICK KOCZ

A great theme boot consisting of the mono HELP! LP mix, "Ticket To Ride" (without the fade-out, as bootied on ULTRA RARE TRAX VOL. 3 & 4), "Yes It Is" (take 14, bootied on USM 7), "HELP!" (takes 1-9, all previously bootied), the James Bond / U.S. LP mix of "HELP!", and three puzzling tracks:

"You've Got To Hide Your Love Away", "Another Girl" and "You're Gonna Lose That Girl". All three tracks are in fair-good mono, and are preceded by a George Martin - like voice announcing the track title (though no take #) and a count-in by the band. John

counts in the first two songs, while YGLTG's count-in sounds like Paul.

These three tracks contain a few oddities. YGTHYLA sounds like the left channel of the stereo release, but is missing the maracas. There is no detectable difference between the "Another Girl" enclosed here and the legit mono mix. As far as YGLTG, it's the same as on the vinyl NOT GUILTY - without bongo but featuring a different guitar solo that SOUNDS authentic and is somewhat botched.

I'm not sure however if these are authentic alternate mono mixes or forgeries. If real, I suspect these are from the tape compiled by George Martin of mono mixes which the Beatles took with them to the Bahamas for the inspection of Walter Shenson and Dick Lester. (Lewisohn discusses this tape on his 2/20/65 RECORDING SESSIONS entry). Since Lewisohn does not specify how many different tries at mono remixes were made for YGTHYLA & YGLTG, it is conceivable that the "Bahamas tape" may have contained mixes different from the eventual commercial mono releases.

What puzzles me about YGTLTG is the guitar solo. The only overdubs that Lewisohn mentions to this song are piano (Paul) and bongos (Ringo). If correct, this would mean that the song's cv's guitar solo must have been that which was recorded on the basic take. Ergo, it would mean that there was only one guitar solo recorded for the song, the released one. Still, by 1965 the Beatles were making extensive use of overdubs, since the basic takes were often nothing more than rhythm tracks, this means that guitar solos were often overdubbed later. (For what it's worth, I can't tell if the track bootied here has the piano overdubs, since even on the cv version the piano is mixed way down - I didn't even realize there was any piano in the song until I went looking for it.)

CAN YOU HELP BELMO?
I need tapes of Adrian Belew's 1994 summer concerts (video or audio). Also any Fripp/Belew or King Crimson tapes. Send lists. And I need color xeroxs of The Beatles "Live" trading cards. What do you want in return? I'll do what I can for these items. Write BELMO asap.

ORANGE ONE

The songs:

- 1) Sgt. Pepper (Up Close '92)
- 2) 1882 (The Hague, Holland '72)
- 3) Old Siam Sir (Glasgow '79)
- 4) Only Love Remains (BBC '86)
- 5) Interview (Japanese TV '89)
- 6) This One (" " " ")
- 7) My Brave Face (" " " ")
- 8) Matchbox (Steve Wright Show BBC '89)
- 9) Blackbird (" " " ")
- 10) Hey Jude (Saturday Night Live)
- 11) Get Out Of My Way (Saturday Night Live '93)
- 12) Biker Like An Icon (" " " ")
- 13) Hi Hi Hi (Melbourne '75)
- 14) Soily (" " " ")

Macca fans will find this an enjoyable though unremarkable collection of live cuts from various venues culled from Paul's early years with Wings to his most recent outing last year.

The sound quality is quite good and some of the performances rock. Still, I have a hard time getting excited about this disc. The only real song on here that grabs me is "Old Siam Sir". Excellent sound. The Glasgow show was one of his best during the 1979 tour.

Belmo's Rating

Material: C+

Sound Quality: A-

Packaging: C



OLD AD FLYER: CIRCA 1981!



THE BEATLES' "UNFINISHED MUSIC" VOLUME NUMBER ONE (STEREO)

SIDE ONE: Mothers and Dollars* (Ringo 1968); I'll Stay With You* (John & Paul 1964); Kali California* (John, Paul, & George 1967); Guru* (John 1967); Trance of Sorrows* (All, "Sgt. Pepper" outtake); You Never Give Me Your Money (Version from No. 3 Abbey Road bootleg).

SIDE TWO: I'm In Love* (George 1964); A Different Girl* (John & Paul 1965); Living* (John 1966); Love You Too* (Alternate version, George 1966); My Story* (Paul 1966); Different Thoughts* (John 1967); Something (Version from No. 3 Abbey Road bootleg).

THE BEATLES' "UNFINISHED MUSIC" VOLUME NUMBER TWO (STEREO)

SIDE ONE: Ballad of Sir Winston* (John & Ringo 1968); Another Song* (Paul, 1966); See How They Run Like Pigs From A Gun* (Alternate version of "I Am The Walrus"); The One We're Looking For* (Paul 1968); Sole Survivor* (Paul, 1968); A Song For Peace* (John & Yoko 1969).

SIDE TWO: Happy and Free* (John & Paul 1969); So Much With You* (Paul, 1968); Maxwell's Silver Hammer (Version from No. 3 Abbey Road bootleg); Dreams Come True* (Paul 1967); A Rainy Day* (John 1968); Twickenham Studios Outtake Medley* (Five short numbers from 1969).

*Tracks marked with an asterisk were previously unavailable, having NEVER BEFORE appeared on ANY bootleg.

THE BEATLES' "RARE OUTAKES FROM THE LET IT BE SESSIONS ;
THE BEATLES PLAY OLD ROCK AND ROLL" (STEREO/MONO)

SIDE ONE: Why Don't We Do It In The Road?; Memphis; Good Golly Miss Molly;
Penina; Carol; Hitchhike; Miss Ann; Maybelline; Right String, Wrong Yo Yo.

SIDE TWO: Three Cool Cats; Rock Island Line; Bad Boy; All Along The Watchtower; True Love; Da Doo Run Run; Lucille; Little Queenie; Why Don't We Do It In The Road Number Two.

BRIEF NOTES

There are several new releases which are worth mentioning:

- 1) GET BACK JOURNALS on colored vinyl. Another Vigotone release. Comes with the book, "Fresh Beatles" poster, ten LPs and the "Get Back" album as a bonus. All are housed in a film can with straps. Retail for about \$150. Only 240 were made in this limited and numbered edition.
- 2) LOST LENNON TAPES (30, 31 and 32) on two CDs housed in a slim line case.
- 3) VIVA MEXICO is Macca live in Mexico City from his last tour. This is a TMOQ vinyl release.
- 4) EXTENDED TRACKS is an Orange release of Macca tracks. These are alternate mixes and extended versions (all legit) of McCartney singles and B-sides such as "Stranglehold", "Spies Like Us" and "Talk More Talk". Identified as Orange Six.

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HEY, BELMO!

Some time ago I sent to Westwood One a 12 Hour broadcast (from the BBC in 1972) hosted by Brian Matthews - featuring interviews and about 250 songs. I recorded onto cassette in 1978 off KNAC in LA. Could this be the same as their "Long and Winding Road" aired in May? Am I the unsuspecting source?

Best, Brian

Dear Brian,

This is not the same as the one you taped all those years ago. The earlier special is much better than the one aired this past spring. It is unlikely they used anything you sent them, although it is possible.

Peace, Belmo

Belmo,

I was intrigued by your ULTIMATERARITIES BOX SET. There were a good many songs on it I thought should have question marks beside them, either because I hadn't heard of them, or didn't know their existence was confirmed.

Furthermore Lewisohn's SESSIONS book had several glaring omissions, and I'm always hearing of things "circulating on tape" etc. -

Any chance of a column on unreleased recordings? I'd subscribe forever (I will anyways). I have never seen a decent listing of what's known to exist, or even rumored. Couldn't you list or talk about stuff that's known to exist, even ones you may have heard, or people you know have heard them, or even songs lost to history (eg. Paul's brother erasing over a tape)?

Half the fun is just knowing about outtakes and rarities and salivating for a couple of decades waiting for them to come out.

Signed, Ian

Dear Ian,

Whew! Well, I'd love to see a list just like you wrote about; however, at this point in time I'm unable to compile such a list. Time limitations prevent me from working on such a project anytime soon. I'm presently working on two Beatles projects which should please collectors to no end. One is the Beatles history which is being updated and readied for publication and the other is TOP SECRET.

Should any of our readers care to attempt

such a project I would be delighted to print the findings in BBN. Or, as an ongoing feature I could publish the lists as I receive them. That might be really fun and informative. If you decide to do a list, please somehow denote the ones you are not sure of with a "?". Let's do it!

Thanks, Ian. Great idea.

Peace, Belmo

Dear Belmo,

I recently did some A/B comparative listenings between THE COMPLETE BBC SESSIONS CD and the corresponding vinyl. So far, I've done this for just the first 6 surviving shows up through Swingin' Sound (18 April 63). Of course, there is a lot of subjectivity in deciding what sounds "best", but in a couple of these shows the superiority of the vinyl seemed clear-cut. These were Saturday Club (26 Jan 63) and Swingin' Sound. When I went back to your review, I was quite miffed by your "most improved track" award to "Keep Your Hands Off My Baby" (from the abovementioned Saturday Club). To my ears that track on the MEET THE BEEB bootleg LP leaves the CD in the dust. Am I crazy? What do other readers hear?

The 16 March 63 Saturday Club is more of a toss-up. Perhaps the clarity is improved subtly on the CD, but it also has occasional gravelly buzzes not on the vinyl version.

In general for these early shows, it sounds to me like the bootleggers outsmart themselves trying to clean up and "equalize" the sound. We end up with something unrealistic and artificial sounding. In particular they seem to go for a booming, tubby bass. It doesn't sound like the radio broadcast, and it doesn't even sound like what the young fan heard when she played back here amateur recording in 1963. My two cents to all concerned, whether legitimate or bootlegger, is to put every effort into reproducing the source recording as accurately as possible and forget about trying to "improve" it.

Sincerely, Don

Dear Don,

Thanks for your letter. Your letter raises some valid points. How do you other readers out there feel about Don's concerns?

Peace, Belmo

Dear Belmo,

ANOTHER THE BEATLES STORY (AB-01, AB-02, AB-03) is a 3-CD set from CTA of Japan. The first disc features 20 songs in stereo from the first four Beatles albums. The second disc has "Mr. Moonlight", "Every Little Thing" and "I Don't Want To Spoil The Party" in stereo, followed by 17 tracks from HELP, RUBBER SOUL, and REVOLVER.

The third disc has 20 tracks from REVOLVER, SGT. PEPPER, and MAGICAL MYSTERY TOUR.

The discs sound like they are from tape source and so the sound is excellent. I've seen an ad in Goldmine for a set called THE BEATLES STORY, a companion to this one. I haven't seen it so I don't know what's on it, but it might have more tracks from the "first four" in stereo as well.

Best Wishes, Steve

Dear Belmo,

Ken Smith is right about the pitch of bootlegs being off. A couple of years ago, a musician friend of mine with "perfect pitch" made a tape of ULTRARARE TRAX VOL. 1 and 2 and BACK TRACK PART 2 and 3 at the correct speed. "There's A Place" comes in at exactly 2:00 on the BT2 CD, but it's only 1:56 when corrected. On BT3, "Do You Want To Know A Secret" is 1:58 on the CD but only 1:52 when corrected. Lots of other tracks are similarly mis-mastered. The music sounds better when played at the right pitch, especially tracks that are slow on the CDs. Is this a bootleggers ploy to give us more music for our money?

On another note, while recently passing through Singapore (where it is practically a capital offense to chew gum, spit or pass gas) I found Yellow Dog bootlegs being openly sold in record stores. I had no trouble bringing a sealed copy of UNSURPASSED MASTERS VOL 4 which I bought off the shelf for about \$15 with me into the U. S. The other bootlegs were similarly priced (commercial CDs were priced about the same as the U. S.). Should we boycott bootlegs until they are mastered at the correct speed and the prices lowered?

In Peace, Rick

Dear Rick,

I doubt if boycotting will do any good. How about if your friend remasters all the bootlegs at the correct speed and sends

CORRESPONDENCE • CORRESPONDENCE

them to me? I'd be happy to try to find someone willing to put them onto disc. (That is, if I knew anyone who did such things. I don't, of course.)

In Peace Too, Belmo

Dear Belmo,

When I first listened to "Cut Across Shorty" featured on GOOD TIMES COMIN CD, I thought "it sounds like Paul's Russian album". Today I think I'm right because according to some trustworthy sources, this wong was among the five CHOBAB CCCP outtakes along with "Take This Hammer", "Poor Boy", "Lend Me Your Comb", and "No Other Baby".

Concerning "Off The Ground", the song. I recently got the Bob Clear-mountain remix. I carefully listened to it, I didn't find any difference whti the album version, contrary to the Keith Cohen's remix. Am I right? All The Best, Yvon

Dear Yvon,

I think you may be right about the "Shorty" song being from the Russian album. It has that same feel as the others on the album.

I don't know about the "Off The Ground" song. I don't have it. Yikes. Anyone out there who can help solve this mystery?

Peace, Belmo

Dear Friends and Collectors,

First of all let me thank all of you who bought the BBC BOX, and thus invited me to try and find more tapes for an upgraded CD, which, hopefully, could add something new.

Well, what I can tell you is that YES!, the project is now on the way. I have some very interesting tapes, some of which have extremely good quality, to replace a few of the songs which had problems in the box (and YES, we also have a very good tape of "Ooh, My Soul").

Moreover, a BIG SURPRISE, (and I'm not gonna tell you what, you'll have to wait, but I can assure you you'll be amazed...). Plus something else which is on the way and looks promising. And so it looks as it's gonnas be a 2-CD set. Not bad, isn't it?

But the reason for this letter is this: I am absolutely sure that there are some of you readers, or someone you know, who has

OTHER TAPES still sleeping on the shelf. So why wait any longer? Just help me, wouldn't it be a shame to lose the opportunity for contributing to this historical recovery of the Beatles BBC era?

Remember, I don't do this for money (I'm not a bootlegger, I'm a collector who loves to have everything of The Beatles in the best quality and systematically arranged, and for doing this I cooperate with the record producers who care about the whole thing. This is perfectly legit in Italy, they pay copyrights and taxes; after all we didn't do a bad job with the box, did we?)

There MUST be the complete Easy Beat (April 7, 1963) for example and what about the missing songs in the Pop Go The Beatles series? Or you may have - or know someone who has - some old tapes, even open reels dating back to the seventies. I have some, these are interesting as you can go back many generations and the sound quality can be much better than on the available sources (this is the case of "Ooh My Soul", for example). So why can't we make some deal? If the material is going to be published, don't worry, we'll reach a satisfactory agreement. But there is not much time, as everything should be in my hands by December, so that the 2-CD set can be ready by February. Don't wait, just write to:

MASSIMO,
P.O. BOX 29
I-10051 AVIGLIANA
TORINO, ITALY

Thank you!
Massimo



STEVIE NICKS &
LINDSEY BUCKINGHAM

UPCOMING YELLOW DOG RELEASES

THE ULTIMATE COLLECTION, VOL. 1

(YDB 1001/4 : Box Set)

- * The Early Years, 1962, Decca
- * TV Appearances (Ed Sullivan)
- * Miscellaneous Tracks
- * 1st Recorded Hour of 'Let It Be' Sessions

THE ULTIMATE COLLECTION, VOL. 2

(YDB 2001/4 : Box Set)

- * Live Live Live
- * Studio Sessions, Feb. 11, 1963
- * Studio Sessions, 3/5/63, 9/12/63
- * 2nd Recorded Hour of 'Let It Be' Sessions

THE ULTIMATE COLLECTION, VOL. 3

(YDB 3001/4 : Box Set)

- * The Radio Years at the BEEB
- * Studio Sessions, 1964
- * Studio Sessions, 1965/66
- * 3rd Recorded Hour of 'Let It Be' Sessions

The first box set in this collection is said to coming in early November. I'm told that Yellow Dog has compiled these box sets in response to the amazing reception the ARTIFACTS collections had in the Beatleg world. They are hoping that their better quality products will entice the Beatleg buyer to purchase these box sets of rarities.

I should have more information on these discs in our next issue. Preliminary reports state there is little new material on these discs. Let's hope the reports are erroneous; otherwise we'll all (Yellow Dog too!) be bummed.

NICK'S NOTES

By Nick Kocz

There was plenty of activity at Sotheby's September 15 auction that went beyond the already legendary Quarry Men tape.

Three double-sided acetates of ALL THINGS MUST PASS material representing the complete set, were also put to the gavel. Two tracks from the acetates were not included on the official release, "Down To The Water" and "I Live For You".

The first track was an impromptu jam, probably meant for the "Apple Jams" disc. No details were given on "I Live For You". Most of the remaining tracks are said to have featured alternate vocals, different mixes or other oddities.

Also auctioned was a different "Please Please Me" acetate single. While not the "slow" version, this disc features a different Lennon lead vocal, different drum roll in the song's middle, and a slightly slower tempo. Harmony vocals are missing in several places and, when they do appear, it's only Paul singing; George and Paul sing harmony on the released version. Since tapes from this session are missing from Abbey Road's archive, this might be the only remaining copy of this mix.

Unfortunately, both lots were purchased by EMI, so there's very little chance you or I will ever hear them. Such is life.

Out now in paperback and to be missed is Allen J. Wiener's THE ULTIMATE RECORDING GUIDE. Don't judge this book by the cover because the cover art is about the most hideous thing I've ever seen. This third revised edition has been updated through 1993. Heck, there's even an entry for the just-unearthed Quarry Men tape.

This book is absolutely indispensable to anyone studying the Beatles' group and solo recordings. Not only are there discographical details on official releases, but bootcd and yet-to-be bootcd material is discussed as well. The only complaint I have is, in its smaller format, it may be a bit too bulky. For the fifteen dollar cover price, you can't go wrong.

The version of "Hey Jude" from Vigotone's REVOLUTION was actually previously unbootcd. This was taken from the promo clip that eventually aired on the "Smothers Brothers" show and differs from the clip that aired on the "Frost on Sundays". It is the "Frost" version that is commonly bootcd.

The difference is in the vocal, which was taped live over a cv vocal and backing track. Nothing earth shattering, but new nonetheless. The differences are in the crowd noise, count in, Paul's late vocal entry into the first verse and his vocals AFTER the main verses. The most startling thing may be two instances of barking (ala "Hey Bulldog"), approximately 5:08 and 5:57 into the song.

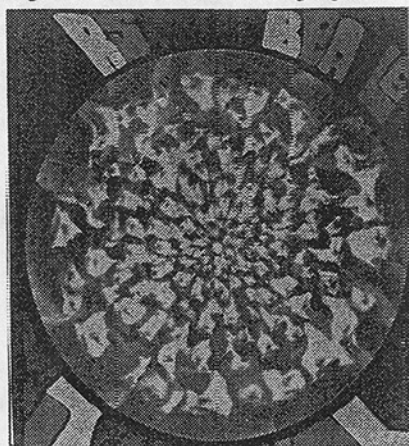
Vigotone's IMAGINE...ALL THE OUT-TAKES was by no means complete. The set omits two previously bootcd IMAGINE tracks! The alternate take of "How?" (from LLT 14 and Sidewalk's IMAGINE: THE ALTERNATE ALBUM) was not included. Neither was most of LLT 24's "It's So hard" rehearsal with King Curtis - disc 3 track 16 has some but not all of this, which, incidently, sounds MUCH better on LLT 24. A couple of other tracks have a few seconds longer pre-chat on the LLT series than here. All the outtakes INDEED!

The next three OMR releases are FAITHFUL CAKES, MOD ODYSSEY and INDIAN SUMMER. No word on what these may be, but expect to see them in October. If they're worthwhile, expect them to be knocked off soon after by a domestic label.

Also from Japan is RETURN TO ABBEY ROAD, yet another rehash of Abbey Road stuff. Apparently they're also transferring the whole MELVIN vinyl series to CD. Ho hum.

The rumored "demos" disc from BEAT proved to be just a rumor. Now the rumor is we'll be seeing a mono REVOLVER and RUBBER SOUL, as well as stereo versions of the first four LPs.

Lastly, thanks to whoever responded to my ad last time. You should have put a return name and address on your envelope though! Also thanks to the world's most thanked Beatles authorities: Chris Fonvielle, Wayne Rogers and the whole G*#@* gang!



PSYCHEDELIC YEARS II

LSD RECORDS
(LSD-004/5/6)

Three compact discs

This second installment of the PSYCHEDELIC YEARS is more satisfying than the first. The first one had outtakes galore and some subpar takes of previously released tracks. This time around LSD Records made a good effort at procuring decent sounding tapes. And while there is nothing new here, the collection is nicely arranged.

Without listing every track on the three discs, I'll just tell you what is included:

RUBBER SOUL (mono version)
REVOLVER (mono version)
"Run For Your Life" (take 5)
"This Bird Has Flown" (takes 1 & 2, and two alternate mixes)
"Norwegian Wood" (take 4)
"Day Tripper" (takes 1-3)
"We Can Work It Out" (home demo, takes 1 & 2, and alternate mix)
"I'm Looking Thru You" (four different takes and alternate mix)
"12-Bar Original" (four takes & jam)
"Think For Yourself" (studio chat)
"Tomorrow Never Knows" (two takes)
"Paperback Writer" (takes 1 & 2 and two alternate mixes)
"Rain" (two alternate stereo mixes)
"For No One" (takes 1, 2 and 10)
"Here There and Everywhere" (monitor mix and remis session)

I kind of like this release even though it is basically a reissue of a number of past releases. Not for everybody but I'd recommend it to fans of mono versions and the psychedelic years. The cover, by the way, is of the rejected "Revolver" concept montage.

BELMO'S RATING

Material: B
Packaging: B+
Sound Quality: A

THE LOST LENNON TAPES: 30-32

REVIEWS BY NICK KOCZ

LOST LENNON TAPES VOL. 30 (Bag Records 5102)

Side A:

- 1) It's Not Too Bad
- 2) She Can Talk To Me
- 3) Cry Baby Cry
- 4) Two Virgins outtake
- 5) Plastic Ono Jam
- 6) Look At Me
- 7) I'm The Greatest
- 8) How?/Child of Nature/Oh Yoko!
- 9) Oh Yoko!

Side B:

- 1) Sally and Billy
- 2) Come Together
- 3) Happy Girl
- 4) I'll Make You happy
- 5) How Do You Sleep?
- 6) It's So Hard
- 7) I Don't Want To Be A Soldier...

Highs: "I'll Make You Happy" for my money is the best track from all these volumes; a slow jazzy piano piece weirdly reminiscent of Carole King, in which Lennon's voice becomes an instrument unto itself. This definitely deserved further development. I also like "Plastic Ono Jam", a quirky send-up of Fifties' doo-wop.

Lows: Loads of previously bootlegged material from ARRIVE WITHOUT AGING and the recent 3-CD IMAGINE set. "Two Virgins Outtake" is more a piece of studio talk and instruction than an "outtake"; then again, given the project at hand, who can tell what was what? "Come Together" is a highly forgettable vocal-less jam with Elephant's Memory. Lastly, although it complements "I'll Make You Happy", there is no reason that a Yoko track ("Happy Girl") should be on this LP.

LOST LENNON TAPES VOL. 31 (Bag Records 5103)

Side A:

- 1) Intuition

- 2) I Know (demo)
- 3) I Know (alt. mix)
- 4) Aisumasen
- 5) Steel and Glass
- 6) Walls and Bridges (run down)
- 7) Mirror Mirror

Side B:

- 1) Tennessee
- 2) Memories
- 3) Sally and Billy
- 4) She Is A Friend Of Dorothy
- 5) The Boat Song
- 6) Pedro the Fisherman
- 7) Many Rivers to Cross Pt. 2 / My Girl
- 8) Instrumental 1979

just trading tapes of complete Lennon interviews among ourselves.

LOST LENNON TAPES VOL. 32 (Bag Records 5104)

Side A:

- 1) I'm Stepping Out
- 2) Dear Yoko
- 3) Woman
- 4) Woman
- 5) Woman
- 6) Clean Up Time
- 7) Let's Get Peculiar

Side B:

- 1) Nobody Told Me
- 2) I Am The Walrus / Starting Over
- 3) Woman
- 4) Woman
- 5) Living On Borrowed Time
- 6) I'm Losing You

Highs: This volume gives us a lot of insight into the construction of many DOUBLE FANTASY era songs. That being said, the volume is pretty boring. The bootlegged studio chatter, and there is plenty, often tells us what Lennon wants changed from previous takes. If this were illuminating studio chat from, say,

REVOLVER, I might find it a lot more worthwhile, but...Christ, how many times are we going to have to hear variations of these tracks.

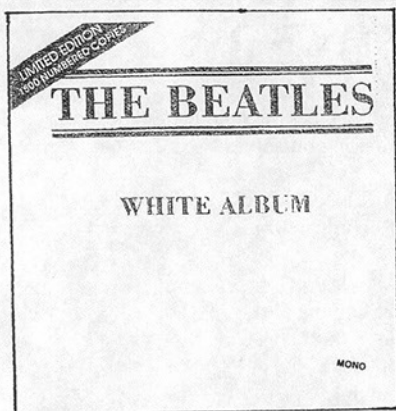
I like the take of "Nobody Told Me" because it contains lines from a couple contemporary songs from the period. Unfortunately, the titles of which escape me, but it proves that John had at least a feel for the time's contemporary music scene. Also, the "Borrowed Time" take is well worth catching.

Lows: I'll admit up front that "Woman" is one of my least favorite Lennon tracks. As such, this LP contains AT LEAST four "Woman"s too many. Also, the "I Am The Walrus" track is misleading as it's only a few spoken lines before a take of "Starting Over". Not even a "goo goo ga joob".



High: The demo of "I Know" is much fresher and lighter than the CV and is highly enjoyable.

Lows: "The Boat Song" and "Pedro the Fisherman" should be proof positive that we don't need EVERYTHING that John ever recorded. First off, they can't be considered "songs" in any sense of the word. Secondly, they're boring. "Many Rivers To Cross/My Girl" should have been left in the can...it's just a rambling instrumental piece that featured Lennon singing the words "my girl" a couple of times at the end. "Walls and Bridges" rundown also is pointless...Lennon literally runs down the titles of the album for a Canadian radio station, adding a few mundane comments along the way. If things like this are what will make up the remaining LLT vinyl boot series, we'd all be better off



THE WHITE ALBUM BEAT (CD 012-2)

Review by Nick Kocz

This latest offering from "The Capitol Versions" people shouldn't be missed: a flawless transfer of the mono White Album. As most know, there are numerous differences between the mono and stereo albums: different fiddles in "Don't Pass Me By", a longer fadeout to "Yer Blues", squeaking noises in "Helter Skelter", and a different production effect to Clapton's "While My Guitar" solo. Nearly every track has audible differences.

There have been mono White boots before, but on pricey Japanese pressings which retailed 2-4 times as much as this one. Beat has added twenty bonus tracks, though all are previously bootlegged from the Kinfauns demos, the Peter Sellers tape and other sources.

Now, has anyone noticed differences between BEAT disc and the legit vinyl? I've compared several tracks and, to my ears, the BEAT version sounds much crisper. The bass and percussion are much more prominent and the "muddier" parts of songs - such as "Hey Bungalow Bill" choruses - are much more defined. In some cases, instruments which were buried very deeply in the mix are now clearly audible. The acoustic guitar in the opening "Bungalow Bill" chorus, for example. Give it a listen.

Admittedly, I'm comparing the BEAT CDs to my vinyl Parlophone, that is obviously very many years

old. The BEAT version is taken from a tape source, which may have held the signals better than my vinyl. However, the aforementioned vinyl is among my most prized possessions (somewhat on par with my wife) and I have played it very infrequently. It's in excellent condition, all things considered.

(Also, it's possible that the Capitol mono white - from which BEAT presumably used - was mastered/transferred in a superior way than its Parlophone cousin).

What I'm getting at is that the BEAT set seems to have been electronically enhanced. And normally "enhanced" is a naughty word in the boot world. However, here we have an exception. Even though I consider myself a "purist" in these sort of things, I'm not really upset at the differences. Electronically enhanced or not, BEAT's version is a much more enjoyable listening experience in every way.



HIGHLIGHTS DOWNUNDER ORANGE (2)

REVIEW BY NICK KOCZ

The Songs:

- 1) Venus and Mars/Rockshow
- 2) Jet
- 3) Let Me Roll It
- 4) Maybe I'm Amazed
- 5) Live and Let Die
- 6) Bluebird
- 7) I've Just Seen A Face
- 8) Blackbird
- 9) Yesterday
- 10) You Gave Me The Answer
- 11) Magneto and Titanium Man
- 12) Go Now
- 13) Call Me Back Again
- 14) My Love
- 15) Listen To What The Man Said
- 16) Letting Go
- 17) Medicine Jar
- 18) Band on the Run

Source: Wings' November 13, 1975, show in Melbourne, Australia.

Sound: VG-EXC in-line mono, though several generations removed from the source. There's some hiss and the bass-end is compressed, but it's still very enjoyable.

Comments: In my humble opinion, anytime there's a soundboard Macca boot from a pre-Flowers show, grab it. No exception. But then again, I'm a guy who admits to liking "Bip Bop".

This show has been bootlegged several times before on vinyl, but never as complete. Orange manages to squeeze nearly 75 minutes of material on this disc.

That said, I have to question whether these really were the "highlights" of the show. "Call Me Back Again" is lifeless. And, after the past couple of tours, I think we've heard enough of "Yesterday" and "My Love". Although I can understand why Orange wanted to keep this to a single, it would have been nice to hear the show's performance of the "C Moon/ Little Woman Love" medley and "Lady Madonna".



IN THE SPOTLIGHT BY JEFF JERDON

Last year on the QVC shopping channel on one of their Beatles specials, a new boxed 25th Anniversary Sgt. Pepper set was introduced, courtesy of Apple and Denny Somach of "Ticket To Ride" book fame and those costly Beatle album cover lithos which are currently available. That first Sgt. Pepper set was originally issued in a limited edition of 100,000 in a box that measured 9 1/2" X 12 3/4" wide and 3" deep, which contained a large or XL black T-shirt with exclusive Sgt. Pepper graphics, an embroidered baseball cap with anniversary drum logo, two brass enamel pins (drum logo and the Sgt. himself) and a litho print of The Fabs dressed in their Pepper uniforms from the "Hello Goodbye" video feature which also graces the front cover of the box itself.

It also came with a numbered certificate of authenticity. Now a new revamped Sgt. Pepper set along with 3 new boxed 30th anniversary sets for "Please Please Me", "With The Beatles", and a "Coming To America" set are now available in your local stores. The new boxes are album sized and contain an XL white T-shirt which feature graphics the same as on the front of the box, a black embroidered baseball cap with anniversary logo, a 7 1/4" round sticker (a yin yang type flag design with the British and American flags for the "Coming To America" set and for the album cover sets a simulated record sticker which is UV coated that creates a groove type effect), a brass enamel anniversary logo pin, a brass pin with the album cover pertaining to the box, and a certificate of authenticity numbered in an edition of 250,000 on all four boxes.

The box sets are going for around \$30. The logo anniversary cap and pin are the same in all four of the boxes and overall these sets are somewhat lesser quality than the first Pepper set that appeared last. But these are still worth picking up on as they are very collectable and sure to please even the average Beatle fan.

My favorite is the "Coming To America" set. Don't be surprised to see 30th anniversary sets for "A Hard Day's Night" and "Beatles For Sale" and a 25th anniversary set for "Abbey Road" before the end of the

year. Also, there is a "White Album" 25th anniversary box set with T-shirt, buttons and etc.

That's about it for now. Until then, Happy Collecting and 'Do What Thou Wilt'!

OPEN FOR ENGAGEMENTS THE QUARRY MEN

REVIEW BY JEFF JERDON

Line-up:

- 1) Dizzy Miss Lizzy
- 2) History
- 3) Thumbin' A Ride
- 4) Come Go With Me
- 5) In The Right Place
- 6) Twenty Flight Rock
- 7) John Winston
- 8) Shinto
- 9) Misty Eyes
- 10) Tryin' To Get To You
- 11) Mean Woman Blues
- 12) Tanya
- 13) That'll Be The Day
- 14) Cycle Song
- 15) Life Of Sleep

The Mersey Beat is alive and well in the 90s as one will hear on the newly reformed Quarry Men disc, "Open for Engagements". Original members John "Duff" Lowe (keyboards & vocals) and Rod Davis (acoustic guitar & vocals), are joined by former Four Pennies' John Ozoroff (lead guitar & vocals), and Charles Hart (percussion & vocals) along with Richie Gould (bass).

They turn out a rocking collection that mixes "Twenty Flight Rock", "That'll Be The Day" and other classics from their beginnings in 1958 to present day with eight new originals that could fit right alongside "Sgt. Pepper" and "Magical Mystery Tour".

The idea to reform the Quarry men began in 1991 when Duff began rehearsing with the Four Pennies. He appeared at a MerseyBeatle Convention in Liverpool in 1992 and the following year they played at a party at the Cavern as The Quarry Men. Earlier this year John Ozoroff, the Four Pennies' guitarist, wanted to do a solo album in a Bristol studio. Three tracks were laid down with Duff on keyboards, and it was then

decided to turn the session into the Quarry Men.

Highlights on this disc are some of the new material which includes "John Winston", the Quarry Men's tribute to its founder, which Ozoroff was inspired to write after they performed at the Beatle convention in 1993. "History" and "Misty Eyes" are two of the most Beatle-sounding songs on the album, while "Shinto" has the flavor and feel of Japan.

One of the more interesting songs is "Life Of Sleep" which features a nonsense poem written and recited by Duff, which began during a late night car ride with Duff and Ozoroff returning from a gig. When a cassette tape was inserted into the car tape player, they noticed the tape was playing backwards, and decided that it would make a great musical backdrop to a poem. The result is something almost straight out of the Moody Blues' "On The Threshold Of A Dream".

This is certainly a very enjoyable disc and one I know you'll want to add to your collection. It certainly represents the best of the 'old' and the 'new'.

THE ROAD TO FAME 1961 - 1962

Star Club Records (HADCD 241)

This is another reissue of previously available material. However, what sets this CD apart from its predecessors is the sound quality. This is the best quality yet and as an added bonus, the Decca Tapes are at the CORRECT SPEED. Here's what's on this disc:

Tracks 1-6 and 8-10 are the Tony Sheridan tapes (including the German intro of "My Bonnie" and the original version of "Sweet Georgia Brown"). Track 7 is Sheridan's overdubbed vocals on "Sweet Georgia Brown".

Tracks 11-25 are the Decca Tapes at the correct speed.

If you are looking for a disc of this material, then this is the one for you.

BELMO'S RATING:

Material: A

Packaging: B+

Sound Quality: A

THE ED SULLIVAN SHOW

BEAT (CD 011 -2) 2 CD Set
REVIEW BY JOE CALDWELL

"Gather 'round kiddies, it's time for the Ed Sullivan Show and tonight The Beatles are gonna be on the box." Many of us were around that fateful Sunday night on February 9, 1964, when The Beatles made their first live American TV appearance on the "Really Big Shew" and changed musical history forever. This double CD collection from the people that gave us the "Capitol Versions" is an absolutely delightful collection of almost every appearance, both live and on film, by the Fab 4 on the Ed Sullivan Show from February 9, 1964, through March 1, 1970. As an added bonus, 8 tracks from the August 15, 1965, Shea Stadium concert are included.

This collection of songs performed by The Beatles on The Ed Sullivan Show is by far the most comprehensive to date with a sound quality that is superior to most that have been available in the past. As on THE BEATLES CONQUER AMERICA, all the Fab 4's live performances are included, including the erroneously labeled February 16, 1964, show from Miami which is actually the afternoon rehearsal from the same date. The people at BEAT did substitute the evening broadcast of "All My Loving" where, during the introduction, Paul says "Good evening..." rather than "Good Afternoon..." like the earlier rehearsal. If BEAT had come up with a complete tape of the February 16 Miami show, this set would have been almost perfect.

The BEAT CD does add the Ed Sullivan Show soundtracks from most of The Beatles' taped promo film clips that were the precursors of the music video. The missing filmclip soundtracks from this collection include: 1) the February 12, 1967, broadcast of "Penny Lane" and "Strawberry Fields" and, 2) the February 15, 1970, broadcast of "Two Of Us". The only solo Beatles performance, Ringo's May 17, 1970, filmclip of him singing "Sentimental Journey" would have made a nice addition.

The sound quality of this set is as good as there is available. All tracks appear to be from film or tape sources. There is some tape dropout on "I Feel Fine" from the September 12, 1965, broadcast, but these have always been there on every version I have heard. The Shea Stadium tracks are lifted directly from the film soundtrack. I found all of Ed's comments, remarks and antidotes amusing and they brought back so many fond memories of life at my house Sunday nights. I still laugh when he states during one of the latter shows that "we first brought The Beatles to America in 1963". How could Ed have forgotten that it was 1964?!

All in all, this collection is a very pleasant trip down memory lane to us older fans. The younger fans should also enjoy it as it is great documentation of a piece of history. We should all thank Ed Sullivan for having made all this possible. Thanks, Ed!

CANDLESTICK PARK

MASTERDISC (MDCD - 007)

REVIEW BY JOE CALDWELL

CANDLESTICK PARK is the 7th effort from a label, Masterdisc, that purports to be Japanese. After multiple listenings and comparisons to two other versions, I will say that this version has the best overall sound quality. There is a claim on the cover of the CD that this version is made "direct from the Tony Barrow" tape. As I have never heard the actual Tony Barrow tape, I cannot dispel this claim. But the sound quality is super clean and sounds like I would imagine a recording made on a small Phillips cassette tape recorder near the stage would sound. The Masterdisc CD seems to have some echo present that is not heard on the Pyramid vinyl or Bulldog CD versions. My first thought was that this had been added but I remembered that this was an outdoor concert, taped in the middle of a baseball field and it could have actually sounded like that out at second base. The sound is very "bright" as I am sure that masterdisc made every effort to get the cleanest sound possible. Considering the source, they did a grand job.

The Tony Barrow tape was auctioned at Sotheby's in 1988. Unfortunately, when Barrow made the tape, the tape ran out about 30 seconds into The Beatles' final number, "Long Tall Sally". Unlike the Bulldog CD, that 30 second snippet is included here as it is on the Pyramid vinyl version. Having that final song complete is the only way I can see that this CD could have been improved other than the fact that the CD clocks in at a brief 27:26. Considering the brevity along with the higher price for a Japanese disc, some may feel this too big an investment. But based strictly on the high quality of the sound you are getting, it's really a bargain. Some will opt to wait for a cheaper "knock off" to appear, but I have found that all "knock offs" are definitely not equal. Time will tell.

The quality of the packaging is also up to the fine standards that the folks at masterdisc seem to have set for themselves. The CD insert is even laminated though it contains no liner notes inside. All the pictures and liner notes used on the packaging could have been pinched straight from the Eric Lefcowitz book, "Tomorrow Never Knows: The Beatles' Last Concert" with photographs by Jim Marshall. Anyone who has seen any of the other Masterdisc releases can appreciate the packaging here as well.

We all wish that this concert at Candlestick Park had not been The Beatles' last, but it was. It marked the end of an era. It was an historical event that has been preserved here in a great package with superb sound. You'll always regret not having this concert - The Beatles' last together - in your collection.

THE AUCTION TAPES, VOLUME ONE

LET IT BE REHEARSALS, VOL. 5
YELLOW DOG (YD 055)

The Songs:

- 1) She Came In Through The Bath-room Window/Sausages and French Fries/Hi Ho Silver/Stand By Me
- 2) Harry Pinsker-Hare Krishna Mantra/Two Of Us/You Got Me Going/Don't Let Me Down
- 3) I've Got A Feeling/The One After 909
- 4) All Things Must Pass/ Mean Mr. Mustard/Don't Let Me Down/ All Things Must Pass/ Fools Like Me/You Win Again
- 5) Bathroom Window/Baa Baa Black Sheep
- 6) Don't Let The Sun Catch You Crying/ Sexy Sadie/ Blue Suede Shoes/Hava Nagila/ Movin' Along The River Rhine/ The Long and Winding Road

- 7) If Tomorrow Ever Comes/ What Do You Wanna Make Those Eyes At Me For?
- 8) Don't Be Cruel/ Costa Del Sol/ My One and Only Prayer/ My Baby Left Me

The first thing you'll notice here is that the song titles are the same as have appeared elsewhere on numerous other discs. (Most recently on some of the ORANGE CDs.) The differences here are minimal and not worth mentioning. So we must ask ourselves the very pertinent question: why did Yellow Dog bother putting out this disc?

I can only come up with one answer (excluding the 'profit' answer): this is the tape

which was sold at the Sotheby's auction a while back and it represents a fairly complete period of rehearsals during the filming of "Let It Be". I guess they believed that was reason enough and they hoped collectors would find it to be an irresistible purchase. In my opinion, I say resist. This is only for completists who will play it once and then will put it away not to be heard again.

Belmo's Rating:

Material: B-

Packaging: B-

Sound Quality: B+

BETTER DAYS

BADFINGER

WHOOPI CAT (WKP - 0016/17)

These two compact discs are filled with enough rarities to keep Badfinger fans happy for quite a while.

Disc One has outtakes from "Straight Up", "No Dice", "Ass", "No Dice" and "Airwaves". Also of special interest are several Tom Evans unreleased tunes. The sound quality is excellent throughout.

Disc Two is the "live" side of Badfinger. These cuts were taken from the BEEB Transcription discs and are the best quality to date. Featured are portions of three shows:

- 1) Paris Theatre, London 1972
- 2) Rainbow Theatre, London 1973
- 3) Kansas City 1972

I'm certainly no expert on Badfinger, but what I hear on these discs I know I like. How much of it has appeared before I don't know. It is a nice cross-section of their recording career and has some great tunes on it. The liner notes are excellent and give needed historical perspective to the material. Recommended.

BELMO'S RATING:

Material: A

Packaging: A

Sound Quality: A

NEWS FROM ITALY

BY RENATO FACCONI

The only news from Italy is the release of a new digipack single CD by The Beatles "THE BEATLES - BUDOKAN 1966 - MIAMI, containing: 1) the remastered 1966 Budokan concert plus, 2) songs from various 1964 Ed Sullivan appearances. Clearly the Budokan part was taken from the laser disc. Its label is HQ (HQ 10) and the record is gold. Songs on it are:

1) Rock and Roll Music, She's A Woman, If I Needed Someone, Day Tripper, Baby's In Black, I Feel Fine, Yesterday, I Wanna Be Your Man, Nowhere Man, Paperback Writer,

I'm Down.

2) From Me To You, This Boy, All My Loving, dialogue, Twist and Shout, Please Please Me, I Want To Hold Your Hand, All My Loving, Till There Was You, She Loves You, I Want To Hold Your Hand.

As you can notice, it is a bootleg of minor importance, except for its sleeve which is very accurate and well done. Except for this, if you already have a tape of the actual laser disc of the Budokan concert, there is no interest in buying it.





OH NO! YOKO NUDE!
Photo from 1972



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NOW about an LP which you can't get in the shops. In fact, it's probably a surprise to you that **PAUL HAS MADE A SOLO ALBUM ON HIS OWN WITHOUT THE OTHER BEATLES.** But, as I say, it can't be bought and it won't be released. **IN FACT THERE ARE ONLY THREE COPIES OF THE ALBUM IN EXISTENCE.** I'll explain.

Paul's special hobby for the past year or so has been tape recording. Not just messing about with one tape deck, like you or I might do. Paul has installed at his London flat a fantastic array of hi-fi equipment. It's as good and as comprehensive as you'd find in any smaller professional recording studio.

He has everything from mixers to headphones—plus electronic gadgets for creating all sorts of weird sound effects and electronic "music."

Late last year, Paul decided to make a special tape to give to John, George and Ringo for Christmas. He must have spent many whole days in his home studio getting together all the material.

In the end, he'd assembled and recorded his own one-man show—a sort of send-up Grand Ole Opry with Paul as compere, singer, comedian and just about everything else, including producer.

As you know, he's an expert mimic and every one of the twenty or so voices belonged to Paul. He even double-tracked, using two tape recorders, and superimposed applause and all kinds of other odd noises.

When the whole thing was complete, Paul took his tape round to The Beatles' music publisher, Dick James, in New Oxford Street.

"Ah," said Dick when he saw the big reel of tape, "you've been doing some more composing."

"I haven't, you know!" answered Paul. "There aren't any songs on here. At least there are—but not what you're thinking of. Can you transfer the stuff on this tape onto disc for me? I want three copies, please."

A few days later, Dick sent round three discs—which Paul passed on to John, George and Ringo in time for Christmas. He kept the original tape for himself.

In fact, Paul's luxurious recording equipment isn't used solely for making up zany tapes. He uses it to "jot down" on tape ideas for new songs. Often he'll start off by recording his own voice with guitar accompaniment. Then he'll add a second track, playing rhythm guitar and a third playing bass.

To tape the effect of drumming is easy enough—he just taps out the rhythm with his fingers on a table or a chair.

Then he's able to take the finished tape down to John's house in Weybridge and the two of them can listen to it together and discuss changes or additions to Paul's basic ideas.

FROM LONDON:
FEB. 24, 1968

Anyone have this?

THE BEATLES
Update List
Spring 1981 ←!!

CHECK OUT SOME
OF THE TITLES!

ADDRESS
DELETED

GUIDE TO SOUND QUALITY (SQ): M-Mone; S-True stereo; P-Poor quality;
F-Fair quality; G-Good quality; E-Excellent quality.

#1)

"The BLACK ALBUM of LOST TRACKS" (Two volumes) STEREO

VOLUME # 1: When I Come to Town (ARREY RD. outtake - John & Paul, M-G)/
I Should Like to Live Up A Tree (ARREY RD. outtake - Ringo, S-G)/ Colliding
Circles (PEPPER outtake - John, S-E)/ India (PEPPER outtake - George, M-G)/
Not Guilty (WHITE ALBUM outtake - Original Beatles version, George, M-F)/
Sgt. Pepper Medley (Five unfinished cuts from PEPPER put together - a
fantastic compilation, S-E)/ Oh My Love (Original Beatles version,
ARREY RD outtake, classic John & Paul, S-E)/ Zero Is Just Another Even
Number or Sgt. Pepper's Dream (Paul sings lead on this really great PEPPER
outtake; far better than most cuts on PEPPER, this should have been a single,
S-E)/ Annie (Another top-notch PEPPER outtake, could have been a No. 1
single, features John, Paul, & George, S-E)/ Step Inside Love (WHITE ALBUM
outtake, Paul, S-E G)/ Oh Darling (Incredible 8 minute version)/ Strawberry
Fields Forever (longer, different version: S-E).

VOLUME # 2: Circles & Circles (PEPPER outtake, George with John, features
some fabulous guitar, M-E)/ John's Dream (WHITE ALBUM outtake features
Yoko Ono & George on sitar, M-E)/ Not Unknown (PEPPER outtake, George, with
really strange organ, similar to IT'S ALL TOO MUCH, S-E)/ Heavenly Smiles
(Recorded at LADY MADONNA sessions, George, some far-out organ as on NOT
UNKNOWN, sounds like bagpipes, this is a really fantastic cut, one of CH's
best, S-E)/ Four Nights In Moscow (ARREY RD outtake, all, M-E)/ Proud As
You Are (REVOLVER outtake, Paul ballad, very good, M-E)/ Here Come the
Sun King (The original, longer version; S-E)/ Sun Kings (continuation,
mindblowing, S-E)/ Rocking Saturday Night (Paul, from unreleased
1969 Beatles ROCK & ROLL album, S-E)/ Shake, Rattle, & Roll (longer than
movie version, from ROCK & ROLL, S-E)/ Yer Blues (longer, different version,
S-E)/ Honey Pie (alternate take, S-E)/ Jubilee (Original Beatles version of
JUNK, M-G)/ I'd Have You Anytime (Original Beatles version, S-E)/ Sgt. Pepper
Jam (outtake of theme, S-E)/ All Things Must Pass (This is NOT the more
common version which was a LET IT BE FILM OUTTAKE; Rather, this is the
original Beatles version cut from ARREY RD., S-E).

FACT OR FICTION: BOB KEESHAN, ONE OF
THE FOUNDING MEMBERS OF THIS MUSICAL
GROUP, LEFT DUE TO ARTISTIC DIFFERENCES.
HIS SONGS "I AM THE MOOSE" AND
"MEAN MR. GREENJEANS" WERE ALTERED AND
USED AFTER HIS DEPARTURE!



LIFE IN
HELL

©1993
BY MATT
GROENING



CALENDAR MADNESS



BELMO'S BEATLEG NEWS'

CALENDAR of DAYS 1995

It was bound to happen! Belmo has jumped on the bandwagon to produce his very own special Beatles calendar for 1995! For shame.

Here is what sets this calendar apart from all those others:

1. It's called "Belmo's Beatleg News Calendar of Days".
2. Each month features a different bootleg with recording info, photo and track listing.
3. Each month's days are highlighted with underground facts about significant recordings and events. You won't find these in those boring Hallmark calendars!
4. It's in black and white (easier on the eyes).
5. It cannot be found in Hallmark Stores, Walden Books or in Beatlefixt catalogs.
6. It's cheap (\$5.00).
7. It's an instant collectible (only 500 made - just like the now super rare BBN postcards of 1989!).
8. You can only get it from Belmo.

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BELMO'S BEATLEG NEWS'

CALENDAR of DAYS 1995



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Dec
1994

BELMO'S

Volume 7 - #5
#44

BEATLEG NEWS

Since

1987



THE INTERNATIONAL NEWSLETTER FOR COLLECTORS

'ALL THINGS MUST PASS' ACETATE!

SONGS FOR PATTI

GEORGE HARRISON

(CD/Stereo/No label)

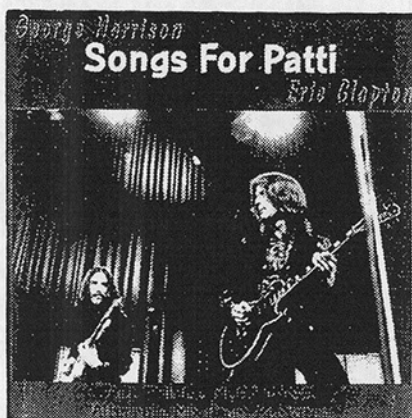
One of the most sought after set of songs have now come into our possession. "Songs For Patti" is a large share of George Harrison's working acetate for his greatest musical achievement, "All Things Must Pass". It is 74 minutes of pure bliss.

THE SONGS:

- 1) Intro
- 2) Wah Wah
- 3) My Sweet Lord
- 4) Art Of Dying
- 5) If Not For You
- 6) Behind That Locked Door
- 7) Let It Down
- 8) All Things Must Pass (false start)
- 9) All Things Must Pass
- 10) Down To The River
- 11) Wah Wah
- 12) Let It Roll
- 13) Awaiting On You All
- 14) Brian's Favorite
- 15) What Is Life
- 16) All Things Must Pass
- 17) Behind That Locked Door
- 18) I Live For You
- 19) I Live For You
- 20) Apple Jam

This CD (label and manufacturer unknown though it is thought to have been produced in England) contains an amazing and immensely entertaining collection of music.

The disc opens with an amusing spoken intro by an unknown person describing how recordings have improved through the years.



He compares a past Rolling Stones release with this recording. These bootleggers have quite the sense of humor!

After the intro comes the good stuff. The first song is announced by an engineer as 'take three' of "Wah Wah". This is an instrumental and it really cooks. Next is "My Sweet Lord" and it opens with a count-in as does "Art Of Dying" which follows. I can pick out guitar, drums, bass and piano as well as George's vocals. The lyrics aren't all there yet but George is close to having finished versions.

"If Not For You" has George's trademark slide guitar. It suffers from some surface noise (which is to be expected as it is from an acetate) and some volume variations. This version has George's vocals, drums, harmonica, bass and organ. Next is "Behind That Locked Door" with a count-in. The steel guitar and organ are prominent throughout and the lyrics are nearly complete. The fidelity does suffer some distortion but not too much.

"Let It Down" sounds nearly complete here. The orchestration is pretty much worked

out and George has his vocal part just about polished. And for the first time on the disc we hear some background singers. As "Let It Down" was one of the songs George had written while still a Beatle, this could explain why it is more complete than some of the others. I suspect George had been working on this song for quite a while.

Next we have a false start of "All Things Must Pass" followed by a complete take of "All Things Must Pass". What I find puzzling is why would a false start be included on an acetate? Sherlock Belmo might suspect that maybe these takes weren't on the acetate. Then this makes one wonder how many of these songs are from the acetate. We'll examine this aspect later.

As for this take of "All Things Must Pass", it sounds nearly complete. It, too, was written around the same time as "Let It Down". It certainly sounds better than any of the "Let It Be" versions. (Continued next page)

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- * Rare Harrison Unearthed
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- * The Ultimate Collection I
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- * 27 New Boots Previewed
- * And your standard gratuitous nudity and hidden messages



(continued from previous page)

This next song is really quite entertaining. It sounds like George was stoned as he sings a yodeling version of the old blues standard "Down To The River". It features George's vocals, trumpet, piano, drums and bass. This was probably just a warm-up session which was recorded for posterity. Thank you.

Another 'take three' of "Wah Wah". This time the wah wah sounds more like a train traveling down the tracks to the beat and music of rock and roll. It is a terrific instrumental. One of my favorite cuts on the disc. Certainly a five-star outtake.

"Let It Roll" and "Awaiting On You All" follow next. "Let It Roll" suffers from tape speed problems. Could be that it isn't from the acetate? It's an instrumental version quite close to the completed version, yet with noticeable differences. "Awaiting On You All" has the nearly completed backing tracks. A very nice recording of one of George's best songs.

The CD cover lists the next song as "Brian's Favorite". It is actually "The Art Of Dying". It is (as a good friend put it) 'a rockin' instrumental!'. I'm not sure why it is called "Brian's Favorite". Is it Brian Jones? Brian Epstein? Brian Wilson? Does it really mat-

ter? I think not. It is just a damn good track. Next up is "What Is Life". These are the nearly completed backing tracks, though I can just make out George singing an occasional lyric.

"All Things Must Pass" is incorrectly listed as the next song. It is actually "Isn't It A Pity". George counts in the song and then sings his lead vocal over the backing track. I'm assuming that is what he's doing as this track sounds a lot like a monitor mix. This track suffers some speed problems. Not bad yet certainly noticeable.

"Behind That Locked Door" is nearly finished here. A nice cut. Lots of pops and snaps, but still not very bad. George is still working on the lyrics.

Next is a real find. A new song and one not ever officially released by Harrison. It is mistitled here as "I Live For You". It is actually "I'll Still Love You" and is also known as "When Every Song Is Sung". Ringo would later record this song in 1976 for his RINGO'S ROTOGRAVURE LP.

The second version of "I'll Still Love You" sounds like a monitor mix and is a rough run-through by George and the studio musicians. It is an unique glimpse of George in the recording studio. A very satisfying cut.

The disc closes with an "Apple Jam". The jam has already started as the track begins play. This is an abbreviated version of "Plug Me In". It is not a new outtake.

First let me say this is a TERRIFIC disc and a MUST HAVE. I'm truly impressed by what I've heard here. No one will be disappointed with this bootleg.

The downside is you will have a hard time locating SONGS FOR PATTI. It is a limited release and very few copies are to be had. However, I'm told we'll soon see an improved version from Yellow Dog and maybe from Vigotone. Yellow Dog also has an upcoming release called BEWARE OF ABCKO which is equally as exciting. It will feature 55 minutes of George's demos for the ALL THINGS MUST PASS album. Sound quality is said to be phenomenal. We'll report on it as soon as it comes our way.

The questions arises (as we alluded to earlier) as to whether or not SONGS FOR PATTI is the same as the acetate sold at Sotheby's this past September. Here's what Sotheby's said it had for auction:

ITEM #760) THREE ACETATE RECORDINGS OF GEORGE HARRISON'S 'ALL THINGS MUST PASS' SESSIONS - 1970.

Each a double-sided, 12 inch with Apple Custom Recording labels with typewritten

recording details, two Rough Mixes, one (Jams) with accompanying complete track listing and details of differences to the commercially available versions and cassette of one-minute extracts from each of the thirty tracks. Disc excellent!

These discs contain variant/alternative mixes, plus a number of rarities. They probably date from late summer of 1970 and four of the 28 tracks issued on the triple album do not appear on these discs offered here - "Apple Scruffs", "It's Johnny's Birthday", "I Remember Jeep" and "Thanks for the Pepperoni". Two of the tracks are unreleased - "Down To The River" and "I Live For You", the first sounding like an impromptu studio jam. A few tracks appear to be as the released album, but the remainder have count-ins, alternate vocals or are different mixes, including a very different version of "My Sweet Lord" before most of the overdubbing.

After reading Sotheby's description and upon hearing this disc, I have to conclude it is one and the same. Why the false start is included is a real puzzle. But I guess it doesn't really matter. And Sotheby's mentions thirty tracks so there are a dozen tracks not included on SONGS FOR PATTI. This is probably because they are the same as the ones commercially available. Maybe we'll find out for certain someday when the owner of the acetate comes forward with more information.

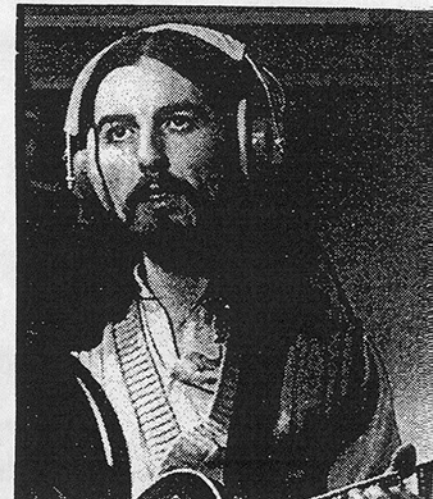
Final comment: SONGS FOR PATTI is a fantastic find. Seek it out. And thank the bootleggers for once again sharing a piece of musical history with us.

Belmo's Rating:

Material: A+

Sound Quality: A- to B

Packaging: B



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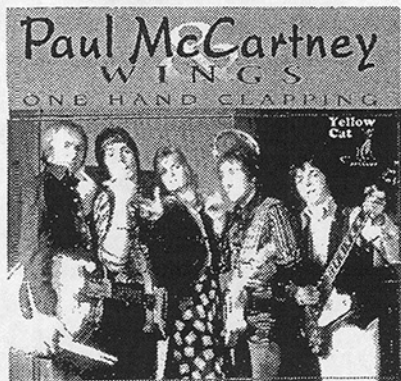
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Back Page Artist:

Scott Dailey

"Bootlegs are illegal. We don't sell them we only report what's in them."

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Recorded live at EMI, Abbey Road Studio, for the never released video One Hand Clapping, Fall '74

WINGS ONE HAND CLAPPING

Yellow Cat (YC 028) Compact Disc

REVIEW BY NICK KOCZ

- 1) One Hand Clapping
- 2) Jet
- 3) Soily
- 4) Little Woman Love/ C Moon
- 5) Let Me Roll It
- 6) Junior's Farm
- 7) Wild Life/ Hi hi Hi
- 8) Go Now
- 9) Maybe I'm Amazed
- 10) Bluebird
- 11) Junior's Farm
- 12) Jet
- 13) Soily (take 7)
- 14) My Love
- 15) 1985
- 16) Live and Let Die
- 17) Band on the Run
- 18) Blue Moon of Kentucky

This fantastic CD replicates most of the soundtrack for the never-issued 1974 TV special of the same name. Although all tracks have been previously issued, they appear here in "best yet" sound.

For those not familiar with this material, these are full Wings performances that seem every bit as good as the commercial releases. My favorites include the synth-led instrumental title song and the strong piano flavor of "1985". This disc also includes the only known studio performance of "Blue Moon of Kentucky", which was a staple on Wings' early tours.

Sadly to say, this is one of the few places you can really study Geoff Britton's drumming. True, his heavy-handed work absolutely zaps

all suppleness from "Band on the Run". Otherwise though, it's fairly good, especially on "Let Me Roll It".

This CD runs nearly 80 minutes. Completists however may be disappointed that a couple things from the aborted film are missing from the disc. These include Paul's solo piano medley of "Suicide/Let's Love/Sitting at the Piano/All of You/I'll Give You A Ring" and Paul's "Baby Face" performance with the Tuxedo Jazz Band.

Belmo's Rating:

Material: B+

Sound Quality: A

Packaging: B



PAUL MCCARTNEY BACKYARD

Yellow Cat (YC 029) Compact Disc

REVIEW BY STEVE MARINUCCI

TRACK LISTING

A) OUTTAKE FROM JAMES PAUL MCCARTNEY SPECIAL

- 1) Medley: Bluebird/Momma's Little Girl/Michelle/Heart of the Country

B) BACKYARD TAPE

- 1) Blackbird (takes 1-3)
- 2) Blackpool
- 3) Blackbird (take 4)
- 4) Country Dreamer
- 5) Twenty Flight Rock
- 6) Peggy Sue
- 7) I'm Gonna Love You Too
- 8) Sweet Little Sixteen
- 9) Loving You
- 10) We're Gonna Move

C) OUTTAKES

- 1) Wings of a Nightengale
- 2) Indeed I Do (takes 1 & 2)
- 3) Mull of Kintyre (instrumental)
- 4) Mull of Kintyre (with vocals)

5) 1882

6) Dear Friend

7) Seaside Woman (Paul on piano, Linda on vocals)

8) Seaside Woman (Paul on piano, Linda and Paul on vocals)

9) Seaside Woman (Paul on piano, Linda and Paul on vocals)

Paul's "Unplugged" release proved how good he sounds singing with an acoustic guitar. This wonderful new disc gathers together a couple of earlier "unplugged" performances and add a selection of outtakes.

The "Backyard" tape has been circulating for some time, but never in quality this good. Portions of this session, caught on video, turned up in Sony's "The Paul McCartney Special" video, and the "Backyard" tracks here previously appeared on the "What A Mean Fiddler". But Yellow Cat's version sounds as close to the master as we're probably ever going to get. A very informal Macca runs through a selection of Wings and old rock 'n' roll tracks while chatting to those presumably watching the taping. It's no surprise he does a couple of Buddy Holly numbers, but the Elvis numbers make this just a little more special.

The additional tracks are a mixed bag. The medley which opens the disc is a gorgeous acoustic performance that fits in nicely with the "Backyard" tape that follows. It's marred slightly by camera clicks caused by Linda snapping some shots of Paul (one of which may or may not be the pic on the cover).

Not all of the studio outtakes at the end are as charming as the "Backyard" set, but they're not bad. The "Wings of a Nightengale" still sounds like it was recorded in a tunnel, but it's otherwise clean. "Indeed I Do" is Paul backed by Linda running through the number. Very early runthroughs of "Mull of Kintyre", probably my favorite Macca song, are then heard - first in a very brief instrumental version, then with vocals featuring flutes and not the bagpipes of the commercial version.

But when buying the disc, you gotta take the bad with the good. Closing out the disc are three tracks that are easily the sequel to Linda's horrendous performance of "Hey Jude" that's been circulated widely. These three takes of "Seaside Woman" are more reasons why music is a lethal weapon in her hands. It's basically Linda's show as she pathetically tries to sing "Seaside Woman" backed by minimal backing from Paulie. You'll laugh. Then you'll cry.

Think about it. Linda singing reggae. Again. And again. And again.

You've been warned.

Belmo's Rating:

Material: B

Sound Quality: A-

Packaging: C+

YELLOW DOG'S "THE ULTIMATE COLLECTION VOLUME 1"

YELLOW DOG RECORDS (YDB 101-104)
Four CD Box Set with 8-Page Booklet

This is the first of three 4-CD boxed sets of "rare live, studio, radio, TV and film recordings" promised by Yellow Dog for this winter's consumption by hungry collectors. Most will not be disappointed by this first offering.

Let's take a look at THE ULTIMATE COLLECTION one disc at a time.

DISC ONE: The Early Years, 1962, Decca Tapes Revised, Right Speed (YDB 101)

- 1) Like Dreamers Do
- 2) Money
- 3) Till There Was You
- 4) The Sheik of Araby
- 5) To Know Him Is To Love Him
- 6) Take Good Care Of My Baby
- 7) Memphis, Tennessee
- 8) Sure To Fall
- 9) Hello Little Girl
- 10) Three Cool Cats
- 11) Crying, Waiting, Hoping
- 12) Love of the Loved
- 13) September in the Rain
- 14) Besame Mucho
- 15) Searchin'
- 16) I Saw Her Standing There
- 17) The One After 909
- 18) The One After 909
- 19) Catswalk
- 20) Catswalk
- 21) Some Other Guy

Tracks 1 to 15 are the Decca Tapes recorded January 1, 1962 in London. These tracks have been speed-corrected and de-noised to provide us with what is probably the best sounding disc of these songs we're likely to hear. Very nice.

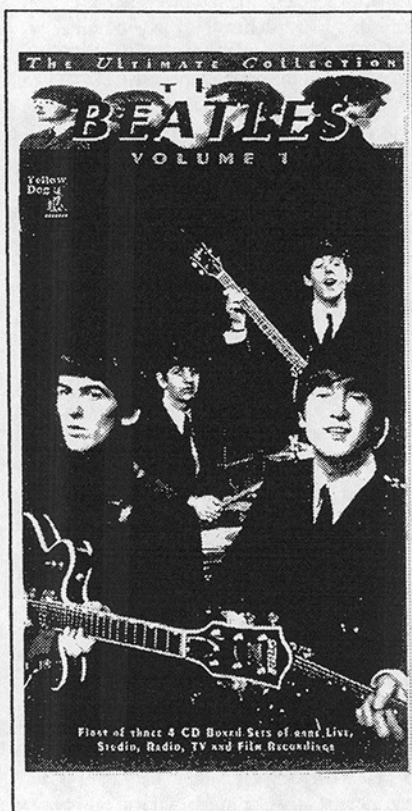
Tracks 16 to 20 are from the Beatles' rehearsal at the Cavern Club recorded in March 1962. These have been previously released but the sound has definitely been improved. "Some Other Guy" is from the acetate sold at Sotheby's in 1982. It is from August 22, 1962, and is from the Granada TV filming of the boys performing at the Cavern Club. This is the best sounding version of this tune to date.

DISC TWO: Television Appearances (YDB 102)

There are a total of 28 tracks here clocking in at 77 minutes and 58 seconds. This, as the liner notes state, is "a complete catalogue of The Beatles' various performances on the celebrated ED SULLIVAN SHOW".

Tracks 1 to 5 are from The Beatles' first live appearance on the show which aired on February 9, 1964. The sound quality is superb.

Tracks 6 to 11 are from the full-dress rehearsal for the second Sullivan show taped on February 15 at the Miami Beach Deauville Hotel. This is the performance where Paul's mike is dead partway through the first song.



Tracks 12 to 14 are from the third Beatles appearance on Ed's really big show. Ed's pithy comments are included throughout this disc for posterity and hilarity. Track 15 is a brief interview with Ed and The Beatles on the set of A HARD DAYS NIGHT and their performance of "You Can't Do That".

Tracks 16 to 21 is The Beatles' fourth appearance on the Sullivan show. It was taped at CBS TV on August 14, 1965. Again, very nice quality.

Track 22 is the recorded message for Ed to be used before the airing of the videos for "Rain" and "Paperback Writer". This was aired on June 5, 1966.

Tracks 23 to 28 are from the second appearance on Ed's show. These performances were aired on February 16, 1964. Again, excellent sound. But why were these placed at the end of the disc and not in their proper place?

DISC THREE: Miscellaneous Tracks (YDB 103)

- 1) In Spite of all the Danger (1993)
- 2) The first sounds of Strawberry Fields Forever
- 3) We Love You Beatles
- 4) Twist and Shout
- 5) Roll Over Beethoven
- 6) I Wanna Be Your Man
- 7) Long Tall Sally
- 8) Medley
- 9) Can't Buy Me Love
- 10) Shout

- 11) Girl
- 12) We Can Work It Out
- 13) Ob La Di, Ob La Da
- 14) Blackbird
- 15) Helter Skelter
- 16) Oh Darling
- 17) Think For Yourself (studio talk)
- 18) Aerial Tour Instrumental=Flying
- 19) Aerial Tour Instrumental (reversed)

This disc presents us with the most unreleased and previously unheard tracks of the set. There are several interesting gems here.

Track one is the 1993 version of the legendary McCartney/Harrison song sung by ex-Quarrymen Rod Davies and Len Garry. Since this may be the only version we'll ever hear of "In Spite of all the Danger" I have to say I'm glad it was included. A simple but pleasant tune.

Track two is a brief bit of John playing some SFF style notes on the mellotron. Tracks 3 to 10 are the pre-taped songs for the TV show AROUND THE BEATLES. "Girl" appeared on ARTIFACTS II as did "We Can Work It Out".

"Ob La Di, Ob La Da" is take #5 and is the same as on ARTIFACTS II. "Blackbird" and "Helter Skelter" are new to disc and are a fun listen. These are demos supposedly filmed by Apple but were never publicly broadcast. Maybe we'll see the film when The Beatles video history is released next year (or next century?). These are my favorites on the entire set. I love hearing the new material.

"Oh Darling" is an especially unique working of the vocal tracks by Paul. We get to hear him doing vocal exercises, playing with the echo effect, making comments to the engineer and generally preparing himself for the final take. NEW!

Also new to disc are these five minutes of chatting by The Beatles during the recording of "Think For Yourself". This is different than that included on a previous Yellow Dog release. Fun stuff.

Track 18 is the longest bit of recording of "Aerial Tour Instrumental" yet. It is quite interesting and it helps add to our understanding of the song. Track 19 is simply the same as Track 18 except it is reversed. I have no way of knowing if this is legit or just a piece forged by someone with a tape machine. Lewisohn doesn't catalog this in his book.



DISC FOUR: The First Recorded Hour of the LET IT BE Sessions (YDB 104)

This is the first disc of what promises to be a long series of releases of nearly every session of The Beatles at Twickenham Studios. This disc (and the ones to follow) will present the collector with the session tapes as they were originally recorded at the time - complete and unedited.

Track 1 (Roll 1A) begins with the setting up of the stage followed by John working on "Don't Let Me Down". Next are runthroughs of "Dig A Pony" and "Don't Let Me Down".

Track 2 (Roll 2A) has the boys rehearsing "Let It Down", "Brown-eyed Handsome Man", "I've Got A Feeling", "Child of Nature" and "I Shall Be Released".

Track 3 (Roll 3A) has a lot of dialogue plus rehearsals of "Don't Let Me Down" and "I've Got A Feeling". Tracks 4 and 5 (Roll 4A) are some seemingly endless rehearsals of "I've Got A Feeling" and dialogue.

While there is additional dialogue here and some unheard musical bits, I found this disc to be the least satisfying on the set. Still, historically, it is an important piece of The Beatles musical history (albeit none too flattering).

COMMENTS: The first boxed set of THE ULTIMATE COLLECTION is generally a very satisfying release. It offers a nice variety of music from various aspects of The Beatles' career and the sound quality couldn't get much better. The unreleased songs were nice surprises and certainly welcome additions to the catalog of unreleased Beatles tunes. I can easily recommend this set to collectors. Expect to pay about \$75 for the set.

A special note here. Yellow Dog has finally included some liner notes with their release. I hope they will do more of this in the future. It certainly adds to our enjoyment and understanding of the music on the discs.

BELMO'S RATING:

Material: A to B

Sound Quality: A

Packaging: A

THE ULTIMATE COLLECTION

ADDITIONAL COMMENTS BY
NICK KOCZ

Disc One: This year I bought four different CDs of Decca material. I am finally satisfied with this one. Not only is it speed corrected (like Vigotone's MARCH 5, 1963 disc), but it's mastered from the electronically enhanced OMR disc. THE COMPLETE DECCA AUDITION.

The Cavern Club material has been around before. Here, there's a marginal sound improve-

ment over its previous Yellow Dog pressing.

Lastly, the first complete booting of the "Some Other Guy" acetate. All previous versions cut-off shortly after John's "I'm talking to you right now" line. This should not be confused with the "complete" acetate found on the Japanese CD of YELLOW MATTER CUSTARD, which was actually a sloppy edit of the acetate and video versions.

DISC TWO: This disc is a vast improvement over BEAT's 2-CD set, THE ED SULLIVAN SHOW. Yellow Dog includes both the complete Miami rehearsal and the Miami broadcast shows, whereas BEAT largely misrepresented the Miami rehearsal show as the 2/16/64 Miami broadcast.

The sound here on this disc is much better too. The only show which suffers in comparison is the 9/12/65, which sounds much tinnier here. And, unlike the BEAT set, Yellow Dog has spared us the pointless dubs of all the videos that appeared throughout the years on Sullivan's big show.

DISC THREE: THE FIRST SOUNDS OF STRAWBERRY FIELDS. This is a blatant misrepresentation, the kind of bald lie that should be relegated to labels of lesser stature than Yellow Dog. This is nothing more than a few random notes John played on a weird-looking keyboard/wind instrument while lounging in a New York hotel in February 1964. These notes were originally caught on the film during the Maysles' Brothers' THE BEATLES IN AMERICA. This said, it would have made a worthy track if, and only if, it were properly identified.

OH DARLING: Ever want to hear Paul yodel? Me neither, but we're stuck with it. This track consists of Paul goofing about as he prepares to overdub his vocals over a backing track. Toward the end, Paul makes an earnest if unsuccessful attempt at the song.

DISC FOUR:

Roll 1A: Previously unbooted. First we get to hear John and George walk into the studios, then early stabs at "Don't Let Me Down" and "Dig A Pony". Mostly John. Paul has yet to appear, while George and Ringo are barely evident. The newly published journal of these sessions, DRUGS, DIVORCE AND A SLIPPING IMAGE notes that a 'nearly inaudible' version of "All Things Must Pass" occurs somewhere in the midst of the first "Don't Let Me Down". If so, I can't hear it. However, there are numerous obvious edits in this reel, which may mean that there is a more complete source elsewhere.

Roll 2A: All previously bootied, most recently on the Orange series. Roll 3A: also previously bootied from the Orange series. "I've Got A Feeling" is previously unbootied. This one-minute track features very little of musical interest.

Roll 4a: Previously unbootied. This consists almost entirely of Paul instructing George how to do the lead guitar parts, which he dutifully tries. At one point Paul declares that he wants George to play like Pete Townsend. Too bad George wouldn't be allowed to play like George.

For me, the whole set's highlight occurs roughly seven minutes into this track. Give it a listen. George plays a riff here from "Here Comes The Sun". All previous documentation suggests that

George wrote "HCTS" in the spring of 1969. This obviously shows that he had been playing around with its riffs long before previously thought.

COMMENTS: This is the type of bootleg set I like...there's a lot "best yet" sounding material that's shown entirely within its context. We get ALL of the DECCA tracks, ALL the Cavern Club rehearsal, ALL the Sullivan performances, ALL the AROUND THE BEATLES show, ALL of the first hour of GET BACK sessions. If this had been an ARTIFACTS production, bits and pieces of these various groupings would have been spread over two or three different boxed sets. Having just two or three tracks from each would have been maddening for me because I would always want the whole enchilada together in one place.

Further, disc four represents the first installment of what promises to be a long-running Yellow Dog project. Over the next several years we will get, hour by hour, the complete GET BACK sessions. This alone should be reason to run out and by DRUGS, DIVORCE AND A SLIPPING IMAGE. GET BACK junkies, which this reviewer is, will have a field day.

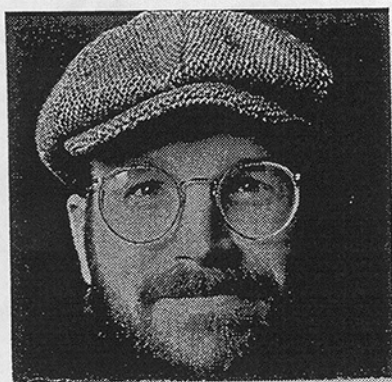
This being said, I can understand the set's weaknesses. The third disc is especially weak and would only be about 50 minutes long if it wasn't for the blatant filler of the last track.

The owner of a local store tells me that sales have been disappointing. He can't even recommend the set to his clientele the way he could ARTIFACTS. This shocked me because, as you might have gathered from my tone above, I consider ARTIFACTS a travesty. Unlike ARTIFACTS though, this is not a "greatest hits" collection of The Beatles underground. No one is pretending that the AROUND THE BEATLES stuff is as "important" as, say, "Leave My Kitten Alone" or take one of "Strawberry Fields Forever". In short, it's rather hard to sell a four-CD set that doesn't contain any truly significant material.

What it comes down to is that the people who liked ARTIFACTS are not going to like this set. Those that thought ARTIFACTS was a waste of money will surely enjoy this one. If you have a large Beatleg collection, by this immediately. Otherwise, you'll probably want to save your money.

EDITOR'S NOTE: A review of the aforementioned "Drugs, Divorce and a Slipping Image" (a chronicle of The Beatles filming and recording the LET IT BE film) will be in the next issue.





A FEW THOUGHTS FROM OUR EDITOR...

Merry Christmas and a Happy New Year to you all. May the world find peace in 1995.

This issue is the so-called "normal" size of 8 pages, though I usually publish 12-page issues. It would have been 12 pages had I received any of the promised new releases from Orange, Yellow Dog and Big Music. So I expect the next issue to be jam-packed with information and lots of letters.

That said, just what new releases do we expect to see? There will be Yellow Dog's **ULTIMATE COLLECTION VOLUMES II & III**, **ARTIFACTS III** (The Solo Years), **BACKTRACK FIVE**, **THE LOST MCCARTNEY ALBUM**, **ATLANTA 65**, **UNSURPASSED MCCARTNEY**, **MCCARTNEY DEMOS**, **HERE WE GO** (Beatles on BBC), **MCCARTNEY LIVE IN EDINBURGH**, **BEWARE OF ABCKO** (George's "All Things Must Pass" demos), **Ringo's BEAUCOUP OF BLUES** (acetate), **JOHN, PAUL, GEORGE & RINGO, DRIVE MY CAR**, **THE LOST PEPPERLAND REELS & OTHER RARITIES** (Vigotone's version of "Secret Songs in Pepperland"), **IN CASE YOU DON'T KNOW**, **SHEA/CANDLESTICK**, **CORN OF THE APPLE**, **THE PSYCHEDELIC YEARS** (Banzai), more Japanese OMR discs, **VJ RECORDINGS** (Beat), **COMPLETE MAY PANG TAPES**, **THE ALTERNATE PRESS TO PLAY**, **BALLROOM DANCING**, **ONE TO ONE REHEARSALS**, **SHANGHAI SURPRISE**, **ROCKESTRA SESSIONS** and **GLASGOW '79**. Whew!

I can always use guest reviews, so drop me a line and let me know what you want to review. Thanks. (I can use the help!)

That said, I'm outta here.

Belwo

P. S. I'm running out of celebrity nudes, so if you have any you want to share with us, please send them my way. The public demands it!

IN THE SPOTLIGHT

By Jeff Jordon

"Christmas time is here again" and for once we're getting a nice present in the form of the long-awaited **LIVE AT THE BBC**. While most of us seasoned bootleg collectors have had this material in our archives for a number of years, it's not so much the material as the fact that it's finally coming out that makes this such an exciting and important release.

We can only hope that this is a shape of things to come for the much anticipated **ANTHOLOGY** video and CD series. Besides the standard 2-CD & 2 cassette sets, a 2-LP set will be made available in a double-wallet cover with 4-color inner sleeves. A limited quantity of these will be made, so grab them while you can. A six-song CD sampler promo featuring a full green Apple label on the disc that comes in a nifty foldout cardboard package with plastic tray is expected to gain momentum most likely past the \$40 range thanks to our 'favorite' dealers who know an 'instant collectable' when they see one. Remember the River Group random insert Beatle 'Chaser' cards?

EMI/Capitol and radio producer Denny Somach's Musicom Company are planning an ambitious merchandising campaign offering limited edition BBC items by way of a flyer inserted into the **BEEB** album in the US only, featuring a numbered lithograph of the cover, lapel pins, caps, turtle-neck, T-shirts, duffle bag, and bomber jacket.

Two new boxed sets in the same vein as the **HELP**, **SGT PEPPER**, **REVOLVER** and **MMT** sets of the past few years have just come out. **YELLOW SUBMARINE** includes a 60-page book of photos by Tony Gale featuring The Beatles at the press launch of the movie, artists painting the original film cells, and the photocall for the last part of the film featuring the Fab's. John Lennon **BED IN** features a 48-page book by Laurence Van Houton including previously unpublished photos of John and Yoko. Both sets are in a limited edition of 2000 and are housed in 12" X 12" boxes. The sets sell for about \$50.

Here's one for guitar enthusiasts. Two licensed reproductions of the Hofner 500/1 violin bass have been issued. The first is the 1961 model (Paul's first) featuring a spruce top and figured maple back and sides, flat back, and also Hofner's old style vertical logo on the headstock. It is a limited edition of 500 - the lefthanded version goes for \$2975 and the righthanded for \$2720.

The other model is a 1963 version (Paul's famous model) with an arched, narrow grain spruce top with a two-piece flamed maple back, an unbound tropical rosewood fingerboard, and a gold and ivory volume and tone knobs, a rounded heel and stable pickups. Prices and quantities same as above and include case. These are beautiful guitars and every attention to detail to the originals are included. These are a bit costly for those who do not play, but then again, you never know... That's it for now. Happy collecting and Chrimble Maybe!!

NICK'S NOTES

BY NICK KOCZ

Laurence Juber is alive and well and reachable on the information highway. The ex-Wings guitarist has a lot to say about his stint with Paul & Co. and is more than willing to shed light on unreleased material.

Juber joined Wings in early May 1978 as the band worked on demos for the movie song "Same Time Next Year". His last Wings session was in January 1981, which was probably the last Wings session ever. Wing's last year is probably the least-documented in the band's history. A rough timeline can now be put together, thanks to Laurence:

SPRING 1980: the band put the finishing overdubs on the 'live' version of "Coming Up". Extra beef was added to the horns and the song was remixed from the Glasgow 24-track recording of the December 1979 show. It will be interesting to compare the released 'live' version with the raw track that should be included on Orange's upcoming release of the concert.

JUNE 1980: Juber works on Ringo's **STOP AND SMELL THE ROSES**.

SEPT/OCT 1980: Wings rehearsed for **TUG OF WAR**. However, Laurence states that "George Martin did not want to make another Wings album". Consequently, Wings involvement in that project ceased.

JUNE 1981: final sessions, which consisted of additional work on **COLD CUTS**. Amongst the last songs polished was "A Love For You", which Wings had been working on almost throughout their history.

Wings breakup was due to a number of facts, though it certainly wasn't influenced by Martin's reluctance to use the band on **TOW**. Juber's list of causes are "the Japan bust", John's death, a lack of desire to continue to tour (the primary reason for having a band) and the general Zeitgeist of the changing decade".

Like others, Juber characterizes Paul as a workaholic who was constantly working on new material. "During or around these sessions (**BACK TO THE EGG**), he recorded at least an album's worth of outtakes, a few of which have ended up as B-sides.

McCartney has a definite penchant for jamming, which Juber says "was always part of the daily routine - musical aerobics". BBN subscribers are likely familiar with several Wing's jams. Often these jams would evolve into full songs, like "Robber's Ball", which Juber says "started as a guitar/drum jam with Paul and myself".

Don't look for those three OMR titles I mentioned last time around - they've been delayed until at least February. Instead, look for **LORDS OF MADNESS**, which should feature a bunch of **WHITE ALBUM** outtakes taken from demos.

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THE INTERNATIONAL NEWSLETTER FOR COLLECTORS

RARE HARRISON DEMOS SURFACE

BEWARE OF ABKCO!

Strawberry Records (STR 001) CD

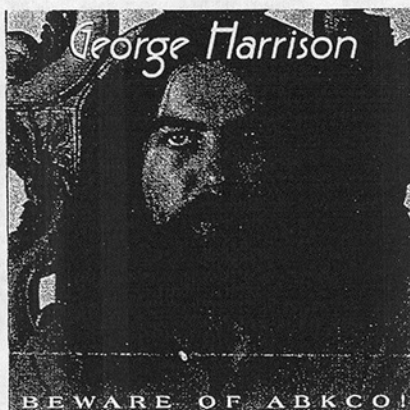
Just when you thought it couldn't get any better than December's release of SONGS FOR PATTI, along comes this amazing collection of demos for ALL THINGS MUST PASS by George Harrison.

First, the songs:

- 1) Run Of The Mill
- 2) Art Of Dying
- 3) Everybody, Nobody
- 4) Wah Wah
- 5) Window, Window
- 6) Beautiful Girl
- 7) Beware Of Darkness
- 8) Let It Down
- 9) Tell Me What Has Happened To You
- 10) Hear Me Lord
- 11) Nowhere To Go
- 12) Cosmic Empire
- 13) Mother Divine
- 14) I Don't Wanna Do It
- 15) If Not For You

This 50-minute CD is filled with some of the most exciting acoustic and electric demos you are ever going to hear! George is heard running through the songs he was planning for inclusion on his first post-Beatles album. The tapes are evidently meant for Phil Spector as we occasionally hear George address "Phil" and make comments to him about some of the songs.

"Everybody, Nobody" is new to disc. It sounds a bit like "Let It Roll" and is in an unfinished form here. "Window, Window" is also known as "There Once Was A Beautiful Girl" and is familiar to us from the GET BACK sessions.



"Beautiful Girl" would eventually appear on "33 1/3" in 1976. It is not the same as the preceding track. "Tell Me What Has Happened To You" is new to disc, and is a long way from being completed. Interesting but nothing special.

"Nowhere To Go" is also known as "When Everybody Comes To Town". George and Dylan worked together on this one, but not much really ever came of it.

"Cosmic Empire" is something special! This song had been rumored to exist, but until now we had never heard it. And it is something to hear. Why it was never included on ALL THINGS MUST PASS I cannot fathom. Maybe it was just too "up-beat" for the album. But we have it now.

Another new song is "Mother Divine". It is a pleasant little ditty with some catchy lyrics and a hummable tune. It's nice to know that George wasn't really as depressed as ALL THINGS MUST PASS intimated. This song would've been a welcome addition on a Beatles album had they given George a chance to play his songs. Shame on Paul and John.

"I Don't Want To Do It" would finally reappear about 15 years after this demo was recorded. It didn't change much between then and its eventual release.

This is a wonderful record and is a MUST HAVE for any collector. Thanks to those folks at Yellow Dog (Strawberry Records is a subsidiary of YD) for bringing us this fantastic release.

Yellow Dog has also reissued SONGS FOR PATTI under the Black Dog label as ALL THINGS MUST PASS: ACETATE (BD 006). It has been declicked and demoulded and is in no way inferior in sound to SONGS FOR PATTI. Both are recommended.

BEWARE OF ABKCO

Belmo's Rating:

Material: A+

Sound Quality: A+

Packaging: B+

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Lennon: May Pang Tapes
Here We Go (More BEEB)
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THE ULTIMATE COLLECTION VOL. 2

Review by Nick Kocz
THE ULTIMATE COLLECTION
VOLUME 2

Yellow Dog Records (YDB 201-204)

DISC ONE: Live, Live, Live

- 1-8: "Pop '63" Swedish radio performance, 10/24/63
9-16: Palais Des Sports, Paris, 6/20/65
17-28: Nippon Budokan Hall, Tokyo, 7/1/66

A mixed bag, especially when compared to the pre-release rumors that surrounded the set.

Track one's introductory speech is previously unbooted. Otherwise, the Swedish radio material appeared in much better quality on Swingin' Pig's STARS OF '63. Perhaps the only bright spot is that we're spared the moronic interview with two New York pre-teens that rounds out the Swingin' Pig disc.

There were two 6/20/65 shows in Paris. The eight songs offered here were those broadcast on Europe One Radio, which YD chooses to call the "afternoon" performance. Others booted this as the "evening" show. Whatever it is, it's the best

quality these performances have appeared in yet. The in-between song chatter is more complete than elsewhere too, which is important if you want to hear John thank his audience by screaming "Merci beaucoup shut up!" And thankfully, the complete "Day Tripper" musical intro appears here, unlike other sources. Still, if you want the complete show (as well as the day's other performance), you best turn to Swingin' Pig's LIVE IN PARIS 1965.

There was a rumor that the Tokyo show was going to be in stereo. Um, what happened guys? Phil Spector get hold of the tapes?

Another rumor was that the Japanese set was supposed to be the same 6/30/66 show commonly booted as FIVE NIGHTS IN A JUDO ARENA. Luckily, this second rumor was incorrect. Instead we have the show previously booted on the hard-to-find COMPLETE ARENA - THE BEATLES NIPPON KOEN. And the sound quality is much better here. But if you really want a hoot, check out the Japanese opening acts that appear on the latter disc!

DISC TWO: Studio Sessions, Feb. 11, 1963

- 1-7: There's A Place (takes 1-10)
8-11: I Saw Her Standing There (takes 1-9)
12-13: Do You Want To Know A Secret (takes 7-8)
14-15: A Taste Of Honey (takes 6-7)
16-17: There's A Place (takes 11-13)
18-19: I Saw Her Standing There (takes 10-12)
20-21: Misery (takes 1-8)

Lotsof previously unbooted takes of "There's A Place" (2,7,8,9,10). The problem is, like the song itself, none are very interesting. After the engineer announces take 10, Paul mutters "take 15", signaling his frustration at having to play such a boring song so many times. Takes 2,9, and 10 are unremarkable complete takes, with 10 being the basic track that was eventually released. Take 8 is another complete take that's mildly amusing because of Ringo's drumming at the end. Take 7 is a breakdown. The only surprising thing here is that Paul, not John, counts in many of the takes. Later in their career the lead songwriter/vocalist would be responsible for the count ins.

"I Saw Her Standing There" (takes 1,4, and 5) are previously unbooted. Paul's occasionally stray vocals mar this take 7. Also, John over emphasizes an "mmm" during the fade and is probably the reason this syllable was changed to "ooh".

All other tracks are previously booted, mostly on the UNSURPASSED MASTERS series in comparable sound.

DISC THREE: Studio Sessions, March 5 and September 12, 1963

- 1-5: From Me To You (takes 1-7)
6-10: Thank You Girl (takes 1-13)
11-12: From Me To You (takes 8-13)
13-14: The One After 909 (takes 1-5)
15-19: Hold Me Tight (remake takes 21-29)

- 20-21: Don't Bother Me (remake takes 10-13)

The complete March 5, 1963, session was booted recently by Vigotone. For comments on these tracks, see my review in BBN #42/43. The tracks which were new to that disc appear in MUCH better sound quality here. Given the upgraded Decca material that appeared on Volume One of the ULTIMATE COLLECTION, the Vigotone disc has been rendered totally superfluous.

Four new looks at the "Hold Me Tight" remake are also included. Take 21 is an awful (but complete) version where both John and Paul miss lyrics and sing off-key during a laccluster performance. Takes 27 and 28 are overdub breakdowns. Take 29 is complete, part of which would be edited together with the previously booted take 26 to form the cv. For sake of completeness, Yellow Dog should have supplemented the disc with take 20, which appeared on ARRIVE WITHOUT AGING.

The "Don't Bother Me" takes are previously booted.

DISC FOUR: The Second Recorded Hour of the Let It Be Sessions

- 1: Roll 5A
Speak To Me
I've Got A Feeling
I've Got A Feeling

All but the last 5:07 was previously booted on ROCKIN' MOVIE STARS Vol. 5 (#4). The remainder is mostly spent working on John's "everyone had a hard year" bits, which it is decided will be sung twice in the song. At the very tail end, the track degenerates into an uninteresting jam.

- 2: Roll 6A
Dialogue
I've Got A Feeling

All previously unbooted. The dialogue bit is mostly a discussion between Paul and Glyn Johns about the sound quality they're trying to achieve. There's an interesting mention into the recording of "Yer Blues". And Michael Lindsay-Hogg continues to prove what a putz he is by keeping track of the number of beers Paul's drunk.

The 7:30 chunk of "I've Got A Feeling" that follows centers mostly on the break following John's bits.

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(continued from previous page)

3: Roll 7A
Dialogue
I've Got A Feeling
Don't Let Me Down

All previously unbooted. The dialogue isn't very long and is hardly worth noting. Paul then exhorts the others to "sing it to me, children" and four more-or-less complete run-throughs of "I've Got A Feeling" follow. Towards the end, they begin experimenting with a wavy guitar sound for the intro, which is perhaps plugged into a rotating Leslie speaker.

The wavy guitar sound continues as the band plays another "Sun King" type of segue into "Don't Let Me Down". John admits that he "has no order...for all the bits" of the song, though that doesn't seem to bother him at this point.

4: Roll 8A
Don't Let Me Down
Dialogue/Don't Let Me Down

Again, previously unbooted. This track really offers us a fantastic glimpse into the working natures of John and Paul. John still has no clue how to organize his song but seems content to let it work itself out. On the other hand, Paul believes that since the band is already in the rehearsal stage some formal attempt be made to bring the song together. He becomes, in effect, the idea man and volunteers numerous suggestions.

His ideas however aren't mandates, but starting points for further discussion. At one point he suggests incorporating a piano part into the song which, judging from the way he vocally "ching-chings" it, might have been in a rolling New Orleans style. Minutes later, after George volunteers to play bass to free Paul to tickle the ivories, Paul concludes the song really doesn't need the piano bit after all.

There's also an amusing aside where Paul reaffirms the drummerless Quarrymen's motto, stating that "the rhythm's in the guitars". John facetiously agrees.

John is a very willing recipient of the suggestions. After some of the discussion, Paul asks John if he is happy about the advice, to which John replies, "a bit of both". Days later, John will eventually agree to consider Paul's harebrained idea of a vocal counter-melody (see '69 REHEARSALS, Vol. 3 on Blue Kangaroo). Although they recognize not all the ideas will work, they both realize that this scrutiny is necessary.

Belmo's Rating:
Material: B+
Sound Quality: A
Packaging: B+



PAUL MCCARTNEY & WINGS

UNSURPASSED MASTERS 1 & 2

The Unsurpassed Series continues on Yellow Dog's STRAWBERRY RECORDS label. This time they are featuring some rare and unreleased McCartney outtakes and live cuts. Let's take a closer look.

UNSURPASSED MASTERS VOL. 1

Strawberry Records (STR 002) 62:48
Compact Disc / Stereo

The Songs:

- 1: Big Barn Red
- 2: The Mess
- 3: When The Night
- 4: Single Pigeon
- 5: Thank You Darling
- 6: Mary Had A Little Lamb
- 7: Loup
- 8: Tragedy
- 9: Seaside Woman
- 10: Wild Life
- 11: Little Woman Love
- 12: Maybe I'm Amazed
- 13: My Love
- 14: Live And Let Die
- 15: Go Now (not listed)

For the first time on disc we are treated to some tasty outtakes from RED ROSE SPEEDWAY. I've always liked that album, so it was a lot of fun to hear these alternate takes. You can tell Paul and the band were having a good time recording these songs and (dare I say it) even Linda's harmonizing was in tune!

"The Mess" is a studio recording, unlike all previously bootied versions which were live cuts. "When The Night" has corny lyrics, but we have come to expect that from Paul. "Single Pigeon" begins with a false start and Paul on piano. He's still working on the words but it's close to being done. "Thank You Darling", "Mary Had A Little Lamb" and "Loup" are very close to being completed. "Tragedy" is not the same as found on HOT HITS COLD CUTS.

The last seven tracks are from the soundboard tape of Wings live in Newcastle. It is an excellent recording - just wish we had the entire concert. "Seaside Woman" here features a superb performance by Wings and decent singing by Linda. Also included on this disc but not listed is "Go Now" with Denny Laine on vocals.

Macca fans will be pleased with this disc. It is always exciting to hear unreleased takes for the first time. And the live cuts showcase Wings when they were still a fresh band with something to prove.

Belmo's Rating:
Material: A-
Sound Quality: A
Packaging: B+
(Liner notes would have provided some perspective and added to the enjoyability of the disc.)

UNSURPASSED MASTERS VOL. 2

Strawberry Records (STR 003) 57:12
Compact Disc / Stereo

The Songs:

- 1: Bridge Over The River Suite
- 2: Back Seat Of My Car
- 3: Best Friend
- 4: Momma's Little Girl
- 5: Hey Diddle
- 6: A Love For You
- 7: I Would Only Smile
- 8: Tragedy
- 9: Long Haired Lady/Love Is Long
- 10: Sunshine, Sometime
- 11: Rode All Night
- 12: Night Out
- 13: Seaside Woman

All of the tracks here appear in best sound quality yet and a few have been bootied on various incarnations of HOT HITS COLD CUTS. The big news is we get to hear RAM outtakes for the first time!

New to disc is this version of "Back Seat Of My Car". This cut is the instrumental track only and is quite nice. It gives me better appreciation of the song when I hear it without the lyrics.

"Best Friend" is a live cut - probably from the Wings 1972 tour. Without liner notes there is no way to know for sure. "Hey Diddle" here is the instrumental track only. Again, I like it better without the insipid lyrics. "A Love For You" are the backing tracks only, though you can just hear Paul singing in the distance. (A monitor take?)

From RAM we have two never-before bootied outtakes, "Long Haired Lady / Love Is Long". Again, these are instrumental tracks where you can just hear Paul singing in the background. "Rode All Night" was also meant for RAM, but was never used. A pity as it is a great song.

"Sunshine Sometime" was recorded for RUPERT THE BEAR. This is the instrumental backing track only. "Seaside Woman" has some minor differences than previously bootied cuts.

Overall, a nice collection of rarities. The RAM cuts were a surprise as were the instrumental takes of the other tracks. Again, liner notes would've been helpful. I recommend THE ULTIMATE RECORDING GUIDE by Allen Wiener to help with background information on these tracks.

Belmo's Rating:
Material: A-
Sound Quality: A
Packaging: B+

MACCA HOME DEMOS

PAUL MCCARTNEY HOME DEMOS

(Orange 14) CD

Review by Nick Kocz

PAUL MCCARTNEY



HOME DEMO'S

1) SUPER BIG HEATWAVE: Deceptive title for a jam on a nascent "Old Siam Sir". The song's melody is played on the keyboards and, midway through, Paul sings "OSS" lyrics. Very enjoyable.

2) DON'T YOU WANNA DANCE: Again, titles are deceiving. This is not the Bobby Freeman song which John covered on ROCK AND ROLL. Instead, it's a semi-developed do-wop piece that bears some resemblance to Dion's later "King of the New York Streets".

3) HELLO, HOW DO YOU LIKE THE LYRICS: A curious track. The lyrics consist of Paul asking if the lyrics are acceptable and if the melody has been stolen from another song. The odd thing is that this may not be the one-off jam as it appears: Denny Laine knows the lyrics well enough to sing along with Paul at points.

4) WATERSPOUT: Same basic track as on Library's HOT HITS AND COLD CUTS (SECOND MIX) CD onto which percussion and additional vocals have been added by Paul. What truly amazes me about COLD CUTS material is that bootleggers have got hold of enough tapes to trace nearly every step of a song's development. The progression of "Waterspout" can now be traced through four bootleg versions: a) SECOND MIX; b) HOME DEMOS; c) CC VOL. 2/ HOLLY DAYS; d) COLD CUTS (the original Club Sandwich LP).

5) BACKWARDS TRAVELER

6) AFTER YOU'VE GONE

7) BOIL CRISIS

Tracks 5-6 were bootlegged on LONDON TOWN ROUGHS & DEMOS

8) NO NO NOT TO NORFOLK: A heavy jam with distorted guitar.

9) UNKNOWN INSTRUMENTAL

10) CAGE

11) CAGE: Another COLD CUTS track that is available in many different steps of completion. Track 10 is the barest to date, consisting of the instrumental backing of drums, bass, synth and guitar. Track 11, also previously unbooted, traces the song to its next stage when a rough vocal and additional electric guitar fills are added. After a succession of overdubs, a rough mix is then made and bootlegged on EGGS UP. An additional layer of backing vocals are added to the SECOND MIX version. Finally, there's the completed mix on the COLD CUTS LP.

12) INSTANT DECISIONS: Paul's vocals are so distorted that it's near impossible to decipher what he's singing. Something about a praying mantis.

13) JAM #1: Not so much a "jam" but Paul strumming on acoustic guitar.

14) JAM #2

15) JAM #3: The melody of this short keyboard piece sounds as if it came from the Middle Ages.

16) MULL OF KINTYRE

17) MULL OF KINTYRE: These two tracks were just on Yellow Cat's BACKYARD CD.

18) JAM #4

Comments: When this title was first bantered about, I was sure it was going to be another repackaging of the dreaded piano tape. Far from being languid doodling, most of these tracks rock. Unless otherwise noted, all tracks are previously unbooted. A very neat purchase.

THE COMPLETE MAY PANG TAPES

WORST BOOT OF THE YEAR ALERT...
WORST BOOT OF THE YEAR ALERT!!!

(ORANGE 15)

Review by Nick Kocz

True, the year is hardly begun but I can't see anything topping this unless Chapter One goes back into business. John's ROCK AND ROLL LP may not have been his best but these sessions don't warrant the kind of negligence afforded by this mess.

By all means, stay away from this puppy... the CD is taken from a mediocre vinyl pressing, not tape. One track (#11, "Stand By Me") is so scratchy that the track cuts short as you hear the tone arm lifted in frustration!

To compensate for the poor vinyl, ORANGE has dolbized and compressed the sound so that the resulting product is, in most cases, worse than the vinyl itself. They then try to EQ the tracks to bring out the vocals which further messes-up the sound.

Worse, the CD isn't even complete! All the tracks originally on the vinyl MAY PANG are here but many are missing count-ins and post-take comments. The CD also omits a number of

tracks from these same sessions that appeared on the 2-LP YOU SHOULD HAVE BEEN THERE:

- "Ain't That A Shame" take from side three

- "Stand By Me" from side two

- "C'Mon Everybody" from side three

- "Ain't That A Shame" false start that begins side one

- The jam fragment from side one

- All the complete, mixed tracks ("Be My Baby" (2X), "Angel Baby" and "Just Because" from side four

The CD only clocks in at 55 minutes. Had ORANGE cared about this product, or bothered to do a little research, these extra tracks could have fit onto the disc without difficulty.

This disc is so bad that the reader shouldn't even be tempted with a track listing. If the purpose of BELMO'S is to save its subscribers from buying bad product, I hope we have accomplished that.

Thanks Nick, you save me \$25!

Belmo

HERE WE GO March 12, 1963

Great Dane Records
(GDRCD 9326/10)

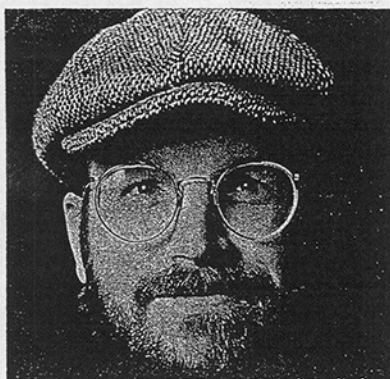
With all the hoopla surrounding The Beatles LIVE AT THE BBC, it has been fun to see the Pressment Great Dane's THE COMPLETE BBC SESSIONS and make their various comparisons. We knew all along that the now infamous 9-CD box set was a Beatles treasure.

Add this gem to that treasure chest of early Beatles jewels. HERE WE GO was donated to Great Dane to help fulfill their quest to put every Beatles BBC performance onto CD.

This episode of HERE WE GO was recorded March 6, 1963 in Manchester. It was broadcast on March 12, 1963. The tape features three Beatles numbers: "Misery", "Do You Want To Know A Secret" and "Please Please Me" totaling 13'46". The rest of the show features two songs by The Trad Lads, Ben Richmond performing "Warmed Over Kisses" and The Northern Dance Orchestra playing "Waltz In Jazz Time". Quite the eclectic collection of performers!

The Beatles also recorded "I Saw Her Standing There" for the show, but it was not used. This was the first time the public got to hear "Misery" and "Do You Want To Know A Secret". Their debut album would be released on March 22, 1963.

This was to be the first of several upgrades and revisions to the original box set; however, rumor has it that the Italian powers that be have begun to shut down bootleg operations in that country under pressure from the international copyright groups. If true, then I highly recommend that you rush out and buy this disc while you still can. It is a MUST HAVE, and even more so since it may be the last of the BBC material we're going to see in a while. (I hope this is not true.)



Belmo Speaketh

As we suspected, 1995 is starting out with a bang. With the new European copyright laws about to take effect, the bootleggers are hustling to produce as many discs (not just The Beatles but all artists) as they can before the July deadline. Already, pressure is being applied to some Italian companies.

What this means for us (the consumer/collector) is that we are seeing many more titles than normal. In the long run it may mean higher prices and limited availability. We hope this will not be the case. If the companies move their operations to countries that are not signatories to the copyright agreement, then production should continue unabated. Cross your fingers.

In other news, I have several projects that I am working on which readers may find of interest. First, there will soon be a limited set of postcards made from the black and white Beatles photos taken at Crosley Field in Cincinnati in 1966. Subscribers will recall seeing some of these previously unpublished photos in past issues. I'll have ordering information in the next issue.

Popular demand for back issues of BBN has prompted me to begin work on **THE BEST OF BELMO'S BEATLEG NEWS: The First Seven Years**. This will be a magazine format collection of the best articles, reviews, photos, cartoons, letters, etc. from the first seven years. It is shaping up to be a nice publication which I hope to have completed in a few months.

Finally, finishing touches are being made to **BLACK MARKET BEATLES: THE STORY OF THE LOST RECORDINGS** written by Belmo and Berkenstadt. Four years in the making, this book will cover the history of Beatles bootlegs, the business of bootlegging, interviews, lots of photos and logos and the **MOST COMPLETE** Beatleg discography ever attempted! There are over 1600 titles listed as well as year of release,

matrix numbers, formats, etc. This is the book collectors have been waiting for. The publishing date is set for June. Once I know the exact date, I'll make an announcement in BBN. The book will be available in hardcover and paperback. Subscribers will be given first opportunity to purchase the book directly from BBN.

In the next issue of BBN we'll cover all the newest releases and the marginal ones which we didn't have room for this time. I'll also try to print more of your letters. So much news - so little room!

One last item, many of you have written me letters and I have not had the time to personally respond. I apologize. Seems like I have very little spare time these days. I'll try to answer you soon.

Guess that is it. Give your Valentine a kiss and remember to renew to BBN (see how I snuck in my sales pitch!?).

IN THE SPOTLIGHT

By
Jeff Jerdon

The Beatles **LIVE AT THE BBC** is still selling well, although the planned CD single which was to be released in January hasn't materialized. Hopefully it will happen in February and will contain some of the promised non-LP tracks. Some BBC promo items of interest are 12" X 12" sepia-toned album cover flats and a poster of the front cover used for in-store advertising. Prices for these have been in the \$5 to \$10 range. The press kit for the album has been commanding a hefty \$150! The HMV stores in England are releasing a limited edition boxed version of the album just like they have done with all the other Beatle CDs upon first issue. The box is to contain a booklet, poster and a set of postcards. Expect it to go for around \$75 to \$85. For the completist who has to have everything, the Japanese version of the BBC set has a 92-page Japanese booklet along with the 48-page English booklet.

A new interview CD featuring Paul was released in England by Baktabak called **MCCARTNEY IN CONVERSATION** (CBAK 4063). The disc contains a 53:09 interview in overall pretty shoddy sound quality. No information was given when the interview was conducted. The picture disc CD has the same picture as featured on the front cover with a less than flattering photo of Paul pointing at the camera. Priced at about \$15.

One of the more interesting box sets released comes from Merlin Home Entertainment in England called **THE BIG BEAT BOX**. The set contains a Beatles interview CD and an hour long black and white video retrospective titled "In Spite Of All The Danger". The video covers The Beatles' touring years from 1964 to 1966, and contains rare newsreel footage of interviews and press conferences, including previously unseen material. Haven't seen the price on this one yet.

Word has it that Capitol recently deleted the 4 CD **LENNON** box set and **THE BEATLES PAST MASTERS VOLS. 1 and 2** from its catalog. The **LENNON** set is being deleted to make way for the upcoming 3 disc **THE LENNON TAPES**. **PAST MASTERS** is being deleted because Apple wants only the original LP titles out on the market. **PAST MASTERS** will, however, still be included in **THE BEATLES DELUXE BOX SET** (roll top). Now might be a good time to grab these if you don't already have them.

That's about it for now. Start saving those hard earned dollars for what promises to be a very exciting and expensive 1995 for us Beatlepeoples. Happy collecting and Do What Thou Wilt!!

BEATLES OVER ATLANTA & SHEA

Red Robin (ROB-1024)

Review by Nick Kocz

Tracks 1 - 11: ATLANTA, 8/18/65

Tracks 12 - 21: Soundtrack of **THE BEATLES AT SHEA STADIUM**, from their 8/15/65 concert

COMMENTS:

They say you shouldn't judge a book by its cover. Well, this CD has the worst packaging I've ever seen. Surprisingly, its contents aren't bad.

The previously unbooted Atlanta show runs a bit fast but is otherwise highly enjoyable and features some of the band's best concert performances. Of particular note are "Baby's In Black" and "I Wanna Be Your Man". The latter has Ringo not only properly miked but backed by some excellent guitar parts by George.

The band is in good spirits. After Ringo's number, John announces that Paul's broke a string. After mumbling a few pleasantries, John says that he's run out of things to say and instructs the audience to hum to themselves until Paul's equipment problem is repaired.

The sound quality is very good and in fact is similar to that of the **SHEA STADIUM** TV special. Although two songs are missing from the show ("Dizzy Miss Lizzy" and "A Hard Day's Night") and a couple of seconds spliced from "Ticket To Ride", we should count ourselves lucky to have another live show on CD. Then again, it's rumored that Yellow Dog has an upgraded, speed-corrected tape of the same show.

The Shea Stadium material is taken from the same upgraded source as Beat's **THE ED SULLIVAN SHOW** and the current **Vigotone** release. However, it has two songs more than the Beat release and one more than **Vigotone**. The songs that are still missing ("She's A Woman" and "Everyone's Trying To Be My Baby") probably will never be bootlegged since they were omitted from the TV show from which this was taken.

THE ULTIMATE COLLECTION VOL. 3

THE ULTIMATE COLLECTION VOLUME 3

Yellow Dog (YDB 301 - 304)

Review by Nick Kocz

DISC ONE: The Radio Years at the BEEB

- 1) Too Much Monkey Business*
- 2) I Got To Find My Baby ^
- 3) Youngblood*
- 4) Baby It's You*
- 5) A Shot of Rhythm and Blues*
- 6) Happy Birthday To You / A Taste of Honey
- 7) Sure To Fall*
- 8) Money#
- 9) Twist And Shout*
- 10) Memphis^
- 11) That's All Right Mama#
- 12) Carol#
- 13) Soldier Of Love*
- 14) Lend Me Your Comb*
- 15) Clarabella*
- 16) Matchbox
- 17) Please Mr. Postman
- 18) Hippy Hippy Shake^
- 19) I'm Gonna Sit Right Down^
- 20) Crying Waiting Hoping
- 21) Kansas City / Hey Hey Hey Hey
- 22) To Know Her Is To Love Her
- 23) Honeymoon Song
- 24) Long Tall Sally#
- 25) You Really Got A Hold On Me#
- 26) I Got A Woman#
- 27) Honey Don't#
- 28) Roll Over Beethoven#

* better sound quality on this disc

better sound quality on the 9-CD Great Dane set

^ sound differences represent only a marginal improvement

(no notation means songs are comparable in quality)

Tracks 1-4 from 6/11/63 PGTB

Tracks 5-8 from 6/18/63 PGTB

Track 9 is from 6/25/63 PGTB

Track 10 from 6/29/63 SC

Tracks 11-15 from 7/16/63 PGTB

Tracks 16-18 from 7/30/63 PGTB

Tracks 19-23 from 8/6/63 PGTB

Tracks 24-26 from 8/13/63 PGTB

Tracks 27-28 from 9/3/63 PGTB

The unexpected recent release of LIVE AT THE BBC by EMI/Apple has largely rendered this disc meaningless. Of the tracks I A/B'd, the EMI set featured MUCH better sound quality than either the GD or YD discs. In a way, this really pained me. It may not be fair to compare a multinational recording conglomerate to underground labels, but when the big guys want, they can surely put out a helluva product.



The sole purpose of this disc was, as the set's booklet explains, to release these BEEB cuts "in best ever quality so far". Yellow Dog's means of achieving this was to inject each track with a strong dose of noise reduction magic. The results of this sonic chemotherapy are mixed at best.

Admittedly, comparing sound quality is subjective. Generally, the YD technique was to rid each track of all hiss. The side effect was to chop off the top end. Although the resulting tracks have a "tighter" feel, it's not always for the better.

I didn't have a chance to compare between-song chat, but YD generally cut the comments short so as to fit more songs onto the disc.

DISC TWO: STUDIO SESSIONS, 1964

1-5) A Hard Day's Night : takes 2-4, 6-9

6-9) I'm A Loser: takes 1-8

10-12) She's A Woman: takes 2-5,7

13-16) I Feel Fine: takes 1-2, 5-7 (announcement), 9

The "AHDN" material offers four previously unbooted takes. However, what claims to be "take 2" may not really be so. The multimedia ABBEY ROAD SHOW disclosed take two to be two false starts and perhaps nothing more. Here, "take 2" (which YD's booklet calls a "rehearsal performance") appears to be a complete take. Since the tape begins in the middle of the third line, it's impossible to tell exactly what this is.

One thing that we learn is that it's a very fun, loose version. Paul enhances the middle eight by telling us his baby's holding him very tight "all through the night". John and Paul add all sorts of whoops and screams. And the outro is completely different, capped off by an explosive ending.

Other new "AHDN" bits are the complete take 4 and the false start take 8. Lastly, we have "take 9" which seems to be an incomplete overdub session that already has the John and Paul's vocal enhancements.

"I'm A Loser" takes 4-8 are all previously unbooted, though three of these takes (4,5, and 7) are breakdowns and all we get of take 8 is George Martin's track announcement. Take 6 is a complete try and features different harmonica bits and a variant lyric.

Takes 3-5 of "She's A Woman" are also previously unbooted. The first two are false starts. The last however is complete and features Paul growling at the end. The set also offers us another opportunity to hear the extended take 7, where the boys continue to jam several minutes after the song would normally end. If there is one criticism of this disc, however, it would have been nice if YD could have included take 1 of "She's A Woman" as bootied on THE ABBEY ROAD SHOW. Although it likely wouldn't be in the same pristine quality as these other takes, it would have been nice to have this material compiled together.

Previously unbooted takes 1 and 2 of "I Feel Fine" again prove a couple points we've long suspected: the electronic feedback intro was planned from the song's first attempts and was anything but an "accident". Secondly, despite what Lewisohn says, they recorded vocals from the very first takes. Lewisohn recounted in RECORDING SESSIONS that "takes one to eight concentrated on the rhythm track and the vocals were added on take nine." Takes 1 and 2 (as well as 5) all recorded John's lead vocals. Too bad they weren't better! Both these takes are breakdowns.

As first reported years ago in Alan Pollack's 910 review of UM 6 & 7, what's labeled here as take seven is actually take nine's performance spliced onto the engineer's announcement of take seven. The session sheets reproduced in RECORDING SESSIONS show takes 1,2,3,4,7 and 8 to be false starts. Take nine, these sheets indicate, was the "best" take and served as the basic track for the released version.

As bootied here and elsewhere, these's some noodling to the Champs' "Tequila" after take seven is announced. This noodling abruptly ends in mid-note and is quickly followed by the feedback into a complete version of "IFF". The many similarities of the music that follows and the cv leave no doubt in my mind that the performance labeled as take 7 is actually that of take 9.

(Article continued next page)

(Continued from previous page)

And talking about false starts, YD should have included the false start take 8 as preserved on the SGT. PEPPER radio series. There's something to be said for completeness, guys.

DISC THREE: Studio Sessions, 1965-1966

- 1-4) Yes It Is: takes 1-11, 14
- 5-11) Help!: takes 1-12 + 13?
- 12) Run For Your Life: take 1
- 13-14) Day Tripper: takes 1-3
- 15-16) We Can Work It Out: takes 1-2
- 17) Paperback Writer: takes 1-2
- 18) Rain

A whole load of "Yes It Is" takes. Unfortunately, all the new ones (3-8, 10-11) are just a quick succession of breakdowns and false starts. Take nine, which the booklet states is "previously unheard", first appeared on YD's forgettable KARAOKE.

"Help!" takes 10, 11, and "13" are previously unbooted. Take 10 is a reduction of take nine to three tracks for the purpose of clearing a track for overdubs. Take 11 is a false start. "Take 13" was never documented in Lewisohn's tomes and may actually be a rough mix than an actual "take". Unlike the cv, the vocals on "take 13" are uncentered and the tambourine is more prominent in the mix.

The only other previously unbooted track on the disc is take one of "Run For Your Life", which is nothing more than an announcement and a brief false start. The unidentified version of "Rain" that concludes the disc is the same as on UM3.

DISC FOUR: The Third Recorded Hour of the Let It Be Sessions

- 1) Roll 9A
 - Eating Sandwiches (speech)
 - Well All Right
 - All Things Must Pass
 - Two Of Us
 - Two Of Us (practice)

Except for the last seconds of "Two Of Us", the only new musical track here is "All Things Must Pass", which is a solo George acoustic performance. Most of Roll 9A has Paul teaching "Two Of Us" to the others and can be heard on the 8 CD GET BACK JOURNALS (disc 1 #7). Unless you're into hearing Paul count beats and call out chord changes, it's not that interesting.

- 2) Roll 10A
 - Two Of Us
 - Two Of Us (practice)

All previously unbooted. Just who is Henry Cooper? For some reason Paul sings this name five times. Later, George asks what is envisioned for the bass part. Paul says he "can't see a bass anywhere...it doesn't worry me; we've got two weeks" to figure it out. Like John considering how "Don't Let Me Down" would mesh together, the band had the sense that arrangements would

work themselves out during rehearsals. Then, however, Paul picks up a bass and starts playing around with ideas.

- 3) Roll 11A
 - Paul's Piano Tune
 - Whole Lotta Shakin' Goin' On
 - Let It Be
 - Taking A Trip to Carolina

This is the first roll from January 3, 1969. All previous GB material in the ULTIMATE COLLECTION boxes was from January 2.

Portions of "Paul's Piano Tune" have appeared before. The classical sounding opening was on STARS 2 #14, while "Chopsticks", "Tea For Two" and "Whole Lotta Shakin'" were on disc five of GET BACK JOURNALS. There are some new musical bits here, though none as part of a coherent song.

Paul then plays himself into a previously undocumented performance of "Let It Be". Before he gets there, he goes through passages that sound eerily like "Wanderlust" and the piano break of "Rock Show". Just amazing.

Ringo's "Carolina" is another previously unbooted performance. Like the try on the next track, this one runs about half a minute and is a very catchy tune. Too bad Ringo never sought to commit an honest take to vinyl.

- 4) Roll 12A
 - Please Mrs. Henry
 - Ranblin' Woman
 - Talking About The Band (speech)
 - I Bought A Picasso
 - Taking A Trip To Carolina
 - Hey Jude
 - Thinking Of All The Tunes I Got (speech)
 - All Things Must Pass
 - Ringo Testing Drums

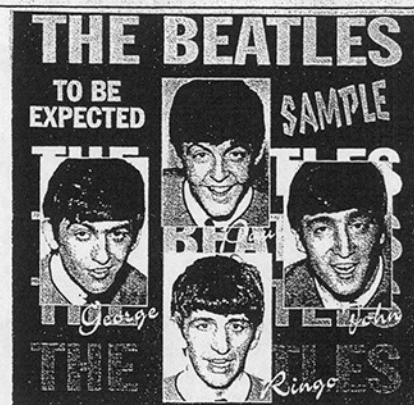
The first four songs were first bootied years ago on the vinyl CODENAME RUSSIA and have appeared on numerous CDs since. "Picasso" is another of Ringo's piano tunes, this one even less complete than "Carolina".

"Hey Jude" is not a song, but merely Paul reciting the title (and nothing more) as he asks the others if they've heard Wilson Pickett's cover. Sorta misleading if you ask me.

"All Things" is another acoustic performance, with Ringo picking up the sticks and playing along. Previously bootied on ALL THINGS MUST PASS 2 #1.

For what it's worth, Ringo's "drum test", along with George's acoustic accompaniment, is previously unbooted.

About the most interesting thing on the track is when they talk about the sophomoric reporting of BEATLES MONTHLY. Paul jokes that they could all be in jail and the publication would still treat them as four adorable, vacuous mop-tops.



TO BE EXPECTED SAMPLER

Strawberry Records (Sampler-001)

CD / 45' 10"

REVIEW BY JOE CALDWELL

- 1) "Beware of Darkness" - Harrison
BEWARE OF ABKCO/Strawberry 001
- 2) "Cosmic Empire" - Harrison
BEWARE OF ABKCO/Strawberry 001
- 3) "The Mess" - McCartney
UNSURPASSED MASTERS I/Strawberry 002
- 4) "Long Haired lady/Love Is Long" - McCartney
UNSURPASSED MASTERS 2/Strawberry 003
- 5) "Rode All Night" - McCartney
UNSURPASSED MASTERS 2/Strawberry 003
- 6) "Shanghai Surprise" - Harrison
SHANGHAI SURPRISE/Orange 23
- 7) "One Way Love Affair" - Starr
JOHN, PAUL, GEORGE, RINGO/Orange 19
- 8) "It Don't Come Easy" - Harrison
JOHN, PAUL, GEORGE, RINGO/Orange 19
- 9) "Slippin' & Slidin'" - Lennon
MISCELLANEOUS TRACKS/Orange 18
- 10) "Mucho Mungo" - Lennon
MISCELLANEOUS TRACKS/Orange 18
- 11) "Strawberry Fields Forever" - Beatles
LET IT BE SESSIONS, DAY BY DAY
Yellow Dog/ (To Be Expected...)
- 12) "What A Day For A Daydream/You Are My Sunshine" - Beatles
LET IT BE SESSIONS, DAY BY DAY
Yellow Dog / (To Be Expected...)
- 13) "If Not For You" - Harrison
BOBFEST REHEARSALS/Yellow Cat
Records / 036-37
- 14) "Laugh" - Plastic Ono People
Available only on this CD sampler...

This is the first promotional sampler that I have ever seen that hypes a forthcoming series of Beatles' bootleg releases and the first release on Strawberry Records label. It contains tracks by The Beatles as a group as well as from their solo

(Continued next page...)

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period. In fact, it contains tracks from four different labels, all affiliated with Yellow Dog records - including Strawberry Records, Orange Records, Yellow Cat, as well as the Yellow Dog label. As of this writing, the Strawberry CDs are starting to appear and most of the others will probably have become available by the time you read this review.

"Beware Of Darkness" and "Cosmic Empire" are from a collection of George's demos for the ALL THINGS MUST PASS album and are probably the best sound quality outtakes from George that we have ever heard. After my first listen to these, I resolved that I must get the complete CD as soon as it became available. The choice of the title for the CD becomes quickly apparent when you hear George substitute the phrase "beware of Abkco" for "beware of darkness" in the opening track. George's purpose is not exactly clear but could be just nonsense or possibly a dig at Paul's opposition to Allen Klein.

"The Mess" is a Wings' outtake which I did not find that interesting but the sound quality is super. "Long Haired lady/Love Is Long" and "Rode All Night" are outtakes from Paul's RAM and RED ROSE SPEEDWAY periods and are superb quality stereo. Both are enjoyable taken simply on their own.

"Shanghai Surprise" is a Harrison outtake that features some wonderful vocal accompaniment and, like many of the other cuts on this sampler, will have you shaking your head wondering where they keep coming up with all this stuff. "It Don't Come Easy" performed here by George, is probably my favorite from the sampler. Once you hear this track, you will be left wondering why George did not release it commercially rather than provide it as a demo track for Ringo, which is apparently what we are presented with here.

"One Way Love Affair", by Ringo, is a delightful rendition of the familiar tune. So far I have not been able to determine the source period from which this is taken.

"Slippin' And Slidin'" and "Much Mungo" are tracks from John's "lost weekend" period. "Slippin'" is a live track taken from the 6/13/75 television show called SALUTE TO SIR LEW GRADE which was his last public performance.

The two Beatles' tracks, "Strawberry Fields" and "What A Day" are more previously unheard tracks from the LET IT BE sessions in January 1969. Both tracks are from planned Yellow Dog releases of each and every hour of the sessions and are excellent quality mono.

"If Not For You", credited to Harrison & Friends, is from George's rehearsal sessions for the Bob Dylan anniversary celebration. It is an interesting track, but there is no indication who all the "friends" are rehearsing with George.

The last track on the sampler, "Laugh", credited to the Plastic Ono People, is just what the title indicates, a whole lot of laughter. It is from an unreleased album that was to be called UNFINISHED MUSIC No.3. Recorded circa 1969, it

consisted of a number of people, brought into the studio by John and Yoko, laughing on-mike for a half an hour or so. This is the least essential track on the disc, but as one Beatle scholar remarked to me, it is "more bearable than some of the other stuff they put out". How true.

The quality of every track on the sampler is almost unbelievable. I was told by a very knowledgeable dealer that several of the tracks are slightly abbreviated in length on the sampler, though they are said to be complete on the CD from which they are taken. I suspect there is a two-fold purpose in doing this: 1) to induce the listener to buy each individual CD, and/or 2) to dissuade another bootlegger from "knocking-off" any of the tracks. Still, the sampler makes for most enjoyable listening and, depending on which Beatle(s) you prefer to acquire bootlegs by, you'll find yourself scurrying out to get one or more of the various CD titles after your first listen. Even if you don't want any of the individual CDs, the sampler, for the most part, appears to be universally "bargain priced", generally selling for less than \$20. That is, of course, IF you can find it. Happy hunting!

THE ALTERNATE PRESS TO PLAY

PAUL MCCARTNEY

Orange 13 - CD

Review by Steve Loveless

This is basically a reissue of the old PLAYED TO PRESS CD, except that the sound quality is so improved that you can really enjoy this one. The left and right channels are also reversed

from the earlier release. I thought PRESS TO PLAY was one of Paul's strongest albums since BAND ON THE RUN and enjoy listening to these spring 1985 early versions of most of the album.

THE TRACKS:

- 1) Move Over Busker
- 2) Good Times Coming/Feel The Sun
- 3) It's Not True
- 4) Press
- 5) However Absurd
- 6) Stranglehold
- 7) Footprints
- 8) Yvonne
- 9) Write Away
- 10) Tough On A Tightrope
- 11) Pretty Little Head
- 12) Spies Like Us #1
- 13) Spies Like Us #2
- 14) Only Love Remains (live)
- 15) Talk More Talk #1
- 16) Talk More Talk #2

All the tracks except 12, 13, 14 & 16 are the basic album tracks before overdubs and mixing. "Only Love Remains" is a live track from the November 24, 1986, Royal Variety Show and "Angry" is still missing in this raw form. But we do get the unreleased song "Yvonne" from the sessions as well as an alternate mix of "Talk More Talk".

"Good Times Comin'/Feel The Sun", "Yvonne", & "Press" all recently appeared on the Vigotone CD GOOD TIMES COMIN' in comparable sound, with "Press" running a bit longer on this disc. "Yvonne", the only unreleased track, is in perfect sound without the mastering problem that spoiled (continued next page)

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(continued from previous page)

some of the earlier incarnations. "Talk More Talk #1" and "#2" are both found on the recent Orange Six release titled **EXTENDED TRACKS**. "Stranglehold" and "Pretty Little Head", on the other hand, are different versions than on the Orange six disc.

One of the best tracks on this disc is the basic track for "Tough On A Tightrope". It's a testament to bootlegging to be able to enjoy a recording before some producer (or Paul) overloads it with drippy strings, boring guitar solos, and over the top synth-drumming. This track also features an alternate vocal performance.

The two "Spies Like Us" tracks are both on Orange Six **EXTENDED TRACKS**. (Why is such a new label recycling material already?!) Version #1 is the basic studio take with #2 being the same with some overdubs. Both versions are far superior to the ridiculous mixes that were released.

Overall, a good purchase for all collectors. If you've had this material before, this disc is a definite upgrade, and if not then this is a disc you'll enjoy even with casual listening.

IN CASE YOU DON'T KNOW

Spank Records (Spank 110)

Review by Steve Marinucci

In case you don't know, the title comes from a deejay's lame introduction of the group at their first U.S. concert at the Washington Coliseum. ("In case you don't know, that's Ringo Starr.") Miraculously he pointed to the right person. What this disc gathers is three shows bootlegged only occasionally on CD and available on videotape.

The "hook" here is the undubbed "Kansas City / Hey Hey Hey" from SHINDIG, which has not been available before. It sounds sparser than the second version from the actual show, so it may be what it appears. But why only the one track undubbed, not all three?

The Sweden and SHINDIG shows sound clean and sharp, while the Washington concert was poorly recorded originally, and Spank's tape isn't any better. The Washington concert's final number, "Twist and Shout" is incomplete, as are all the film versions of the concert, supposedly because the camera ran out of film.

Some versions of this disc come with a slipcase and book, which you really should look out for, as it has some rare pictures from the SHINDIG taping, as well as pics from the Washington show.

SHOWS ON DISC:

SHINDIG: October 3, 1964 (undubbed)

DROP-IN: October 30, 1963

WASHINGTON COLISEUM: Feb. 11, 1964

SHINDIG: October 3, 1964

OVERALL GRADE: B-

Sound: 7 out of 10

Appearance: 8 out of 10

NICK'S NOTES

By Nick Kocz

Ok, ok, I was wrong. The "nearly inaudible" performance of "All Things Must Pass" is present 3:30 into the first track of **ULTIMATE COLLECTION 1's** GB disc. As John Lennon would say, 'shoot me'...hey, it's just a quote from "Come Together".

As for the **GET BACK** sessions, we're fortunate that Messrs Sulpy and Schweighardt (S & S) released their book on this subject just as Yellow Dog is to release the complete sessions in their **DAY BY DAY** series. It's very rare for a Beatle book nowadays to contain as much original research and startling revelations as **DRUGS, DIVORCE AND A SLIPPING IMAGE**.

DDSI is not without faults. Better editing is needed to correct the instances where the same information is used to describe different performances and/or discussions. It can not (nor was it meant to) be used to distinguish one version of a song from another or catalog the bootleg appearances of each song.

S & S are much too cautious about directly quoting the proceedings. This leads to awkward situations where, for example, John's quote during "Commonwealth" that "it's much too common for me" is reported as "...making a pun out of the phrase 'common market'." Although one is barred from publishing transcriptions of conversations at length, one can legally quote bits and pieces of copyrighted materials. However, given the way Apple tried to prevent publication of the book's rough draft, I can understand why the authors chose to play it safe.

There are some dramatic revelations made in DDSI. The most shocking is that George left the band not because of his conflicts with Paul but because of an argument with John. S & S also assert that John had abandoned his leadership role to the point of not even taking part in group discussions. When Lennon's input was needed, Yoko was entrusted to respond. For these and others, gleaned from hours of unbooted conversations, we owe S & S our gratitude.

My personal thoughts are that the sessions bogged down more because of their ill-conceived nature than the frictions between band members. The project began as rehearsals for a televised concert in support of the **WHITE ALBUM**. Before rehearsals, it was decided that the concert would feature new numbers. Midway through, they decided to record a companion LP of these songs.

Had the Beatles known the sessions would lead to their next album, they would have backed off due to lack of material. There were only six new numbers ("Don't Let Me Down", "I've Got A Feeling", "Two Of Us", "All Things Must Pass", "She Came In...", and "Maxwell's Silver...") which were complete enough to seriously rehearse. Even had they been prepared, no Beatle album had ever been entirely recorded in just a month's time.

By this point in their careers, the Beatles were able to rehearse a brand new composition in the studio in the afternoon and record them in the evenings. They only went to the studios when they had work. And they stayed there as long as needed.

At Twickenham, there was not an immediate need to master the new repertoire. At least two weeks of rehearsals were scheduled and the songs were few. Consequently, the band noodled away at most of these numbers, seemingly replaying the same parts over and over. Lack of purpose breeds contempt and laziness. What else could explain why it takes the band forever to master a simple song like "Two Of Us"?

Also different from these proceedings was the absence of George Martin. Martin must have been either a great intermediary, through which one Beatle could communicate and direct a song's arrangement to the others, or a musical dictator. Without him, the band is utterly incapable of agreeing to even a framework of how to operate. When John suggests on January 6 that each Beatle direct the rehearsals of their own compositions, the others seem amazed at such a thought and agree instantly. What's amazing is that John had to suggest such a natural course after eight years of recordings behind them.

(John's involvement in this critical exchange, including efforts to derail the George/Paul clash by repeatedly trying to direct them into a song, disarms S & S's assertion that all John did was sit in the corner and poke himself with needles all day!)

Music is probably a lot like sausages and politics in that it's best not watched being made. It would be naive to think that Beatle frictions first developed in 1969 OR 1968. Just give a listen to the bickering between takes of the March 5, 1963, session. As to the amount of horrible material played at Twickenham, remember that there were several days' recording sessions in 1967 that yielded little more than amateurish jams.

Beat's much-needed **MOBILE FIDELITY MIXES**, featuring the first four albums in stereo, has been delayed due to poor mastering. Although some circulated at LA's Beatlefest last year, they were soon withdrawn. The sets that were out featured little to no stereo separation on one disc.

Meanwhile, Beat marked time by issuing a pointless collection of VJ mixes and a 2-CD set culled from the **MAKING OF SGT PEPPER TV** special. Unfortunately, the **PEPPER** set had severe padding - the first disc consists almost entirely of the George Martin promo interview for the **RED** and **BLUE** compilations. On the plus-side, **PEPPER** has the hard-to-find undubbed basic track of "Yesterday". Without the orchestration, this sounds similar to the right channel of the legit stereo mix. It certainly isn't worth \$40 - \$50 for the discs in my book.

(Continued next page...)

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Beat's latest issue is LOVE SONGS. Why would Beat issue so marginal discs when there are still desirable legit albums not in their series? The mono LPs, HOLLYWOOD BOWL, RARITIES and the Parlophone HELP! and RUBBER SOUL (both of which were remixed for the CD releases) all would have been better than INTRODUCING THE BEATLES/BEATLES TELL ALL.

New York's favorite Beatleg store had a lot of SECRET SONGS FROM PEPPERLAND pirates in December. Unlike the Red Robin and Vigotone discs, these had the exact same packaging as the Masterdisc original. The only way to tell them apart was the quality of paper used for the cover. All the Masterdisc covers are on hard laminated paper; the pirates used standard flimsy paper. This may not sound important until you realize that the true Masterdiscs fetch \$20 more than most boots. The knock-offs at this record store were all priced reasonably but there are some dealers out there that would sooner pocket the twenty.

Yellow Dog/Black Dog will issue another CD from the recently auctioned ALL THINGS MUST PASS acetate with different material than their current knock-off of SONGS FOR PATTY. Don't expect it until summer though.

From other quarters comes the rumor that we'll soon see demos from RUBBER SOUL and REVOLVER. When the rumor first popped up in December, it made mention of a 'NORWEGIAN WOOD' demo with different lyrics. Since then, I have heard nothing from responsible sources about either the boot or the song.

THE WORLD'S BEST & ALTERNATE MASTERS

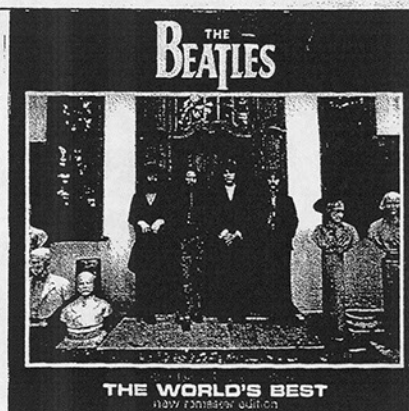
Review by Nick Kocz

THE WORLD'S BEST (FAB GEAR - CPCS 9401) and ALTERNATE MASTERS (FAB GEAR - CPCS 9402)

These two Japanese CDs contain 55 alternate mixes that aren't on EMI's official discs. Although many have previously appeared on the Westwood One disc and Beat's WE CAN WORK IT OUT, both CDs contain a wealth of "new" material. Those who are interested in this sort of stuff will have a field day.

THE WORLD'S BEST is the best of the two. Among the treasures it holds are:

- the Australian stereo mix of "I Want To Hold Your Hand" with a fuller drum sound and vocals on the right channel.
- "I Should Have Known Better" from REEL MUSIC with the edited harmonica intro.
- the Australian stereo mix of "We Can Work It Out". This is a different and, as near as I can tell, previously undocumented mix.



The following diagram illustrates the difference in stereo separation:
US Y & T UK OLDIES/PM JAP OLDIES THIS CD ARRIVE W/O AGE

organ	c	r	l	c	c
John's vocal	r	r	l	r	c
Paul's vocal	*	r	l	r	c
tambourine	l	l	r	c	l

* mostly right but with significant seepage to the left channel

c center channel

l left channel

r right channel

- "Girl" from LOVE SONGS, where the vocal is centered.

- "Revolution" from HEY JUDE/ THE BEATLES AGAIN. Unlike the stereo version on PAST MASTERS 2, the channels are not as clear. Although the guitars are mainly in the right channel, there is some bleed-through to the left. The drums are mixed to the left but they are not entirely absent in the other channel. Also, Ringo's drum sticks are not heard "clapping" during the intro on this mix.

- a mono mix of "Across The Universe". Normally, I'm very suspect of anything purporting to be an "Extremely rare mono mix from Brazil". This is no exception but it's also the most puzzling track in the collection. Lewisohn does not mention a mono Spectorized mix of this song. Yet it can not be a simple mix-down from the stereo version because the orchestral parts are mixed much lower on this version. Nor can it be one channel of the released stereo mix because of other minute differences. And it's not an outtake. Very strange.

The best things on ALTERNATE MASTERS are two German stereo mixes of "Think For Yourself" and "Drive My Car". Both these RUBBER SOUL versions feature centered vocals. There's the stereo version of "I Call Your Name" from THE BEATLES SECOND ALBUM with differences in the cowbell placement. The disc also contains five different mixes from the mono SOMETHING NEW that I had not heard before. Unfortunately, there's also a good deal of padding here: five simulated stereo mixes and four remixes from ROCK 'N' ROLL.

"DRUGS, DIVORCE AND A SLIPPING IMAGE"

Written by B. Daughters

Here's a classic case of a book and its authors (Sulpy & Schweighardt) promising the world in its ads but falling far short in what they deliver.

The book's cover states: "For twenty-five years people have been guessing why The Beatles broke up. Now, for the first time, we know". Get real! Don't buy this book expecting great revelations about The Beatles demise. It's not going to happen. Having read through the entire book (quite a tedious chore), all you'll find is, 1: Paul kept after the others to rehearse and record (knew that), 2: John gave Yoko free reign during the sessions and both used drugs (knew that), 3: George and Ringo occasionally got angry with John and Paul (knew that). So much for the authors' promises.

That said, what about the book itself. In a word it can best be described as BORING. Just as the GET BACK sessions are boring to listen to and LET IT BE is painful to watch, this book is painfully boring too. Had the authors used a few actual quotes instead of paraphrasing everything, then it might have been a better book. Probably that would not have helped either. I own a large share of the tapes written about in this book and I can tell you the dialogue and a good deal of the music is uninspiring and unrevealing. The authors say it was not their purpose to inform readers on where to locate the material being written about. Had they done so maybe the book would have made an essential contribution to Beatles lore and documentation. They didn't so they failed. It's too bad because I can tell a lot of work went into the book. An editor or publisher could have helped them deliver an essential book. Instead, what readers will get is a book (at an overpriced \$29.95!) that will gather dust on their shelf.



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May
1995

BELMO'S

Volume 8 #2
Issue #46

BEATLEG NEWS

Since

1987



THE INTERNATIONAL NEWSLETTER FOR COLLECTORS

'ARTIFACTS III: THE SOLO YEARS'

Harrison, Lennon, McCartney, & Starr
(Big Music BIGBX 009) 4-CD Set

Review By Italian Correspondent:

Renato Facconi

Disc 1: Not Fade Away (1969-71) (BIG 4033)

- *Lennon: 1969 demos: "Cold Turkey", "Give Peace A Chance"
- *Delaney & Bonnie & Friends with Harrison on guitar: Live in Copenhagen-Falconer Theatre: "Only You Know and I Know"
- *Lennon: from "Top of the Pops" BBC TV (11-2-70) "Instant Karma"
- *Starr: promo film with re-recorded vocals (15-3-70): "Sentimental Journey"
- *Harrison: from Woodstock sessions with Bob Dylan (May 1970): "Every Time Somebody Comes To Town" & "I'd Have You Anytime"
- *Harrison: from Woodstock with Dylan (May 1970) CV, from THE BOOTLEG SERIES box set: "If Not For You"
- *Lennon: 1970 demos: "God", "Well Well Well" and "My Mummy's Dead"
- *Starr: fall 1970: private tape, "Happy Birthday John"
- *Lennon: fall 1970 demo: "I'm The Greatest"
- *McCartney: 1971 promo single, CV, "Oh Woman Oh Why"
- *Lennon: 1971 demo: "God Save Us"
- *Lennon: from the IMAGINE SESSIONS, July 1971, early takes: "Imagine", "I Don't Wanna Be A Soldier (I Don't Wanna Die)", "How Do You Sleep?"
- *McCartney: from WINGS OVER THE WORLD TV film aired 16-3-79: Interview about RAM & excerpts of "Bip Bop" and "Hey Diddle" acoustic and of "Lucille" first Wings' rehearsal (Dec. 71)
- *McCartney: 1971 outtake of "Tragedy"
- *Lennon: from CLOCK soundtrack, New York Summer 1971: "Rave On" & "Not Fade Away"
- *Lennon & Starr & Friends: Lennon's 31st birthday party: "Yellow Submarine"



- *Lennon: Oct. 71 alternate mix of "Happy Xmas (War Is Over)"
- *Lennon: Nov. 71 demo of "The Luck of the Irish"
- *Harrison: With Gary Wright from Dick Cavett Show of Nov. 23, 1971: "Two-Faced Man"
- Lennon: Live in Ann Arbor Dec. 10, 1971: "Attica State"

Disc 2: Sue Me Sue You (1972-75) (BIG 4034)

- *Lennon with Chuck Berry: from Mike Douglas Show (Feb. 16, 1972): "Johnny B. Goode"
- *Lennon: from Willowbrook Rehearsals (August 22/26, 1972): "Don't Be Cruel" & "Hound Dog" (with Yoko & Elephant's Memory Band)

- *McCartney & Wings: Live in Rotterdam (Aug. 17, 1972): "1882"
- *Lennon: Live at Madison Square Garden (Aug. 30, 1972) Evening Concert: "Mother"
- *Harrison: Dec. 72 Demo: "Sue Me, Sue You Blues"
- *Harrison: acetate, alternate version (no laughs) Jan. 1973: "Miss O'Dell"
- *McCartney: from JAMES PAUL MCCARTNEY TV Special (April 16, 1973): "Maybe I'm Amazed"
- *Starr with Paul & Linda: from RINGO sessions, alternate version of "6 O'Clock"
- *Lennon: Spring 73 demo: "Make Love Not War"
- *Lennon with McCartney on drums + Stevie Wonder, Harry Nilsson, Jim Keltner, Jesse Ed Davis, May Pang, Mal Evans. Recorded in LA 1974: "Lucille"
- *McCartney: Summer 74 alternate mix of "Venus and Mars"
- *McCartney: 1974 Nashville outtake of "Hey Diddle"
- *Lennon: Summer 1974 demo of "Only You"
- *Lennon: July 1974 outtake from WALLS & BRIDGES: "Move Over Ms. L"
- *McCartney: "One Hand Clapping" from fall 1974 film of same name
- *McCartney: from THE PIANO TAPES (1974 or 1978?), "I Lost My Little Girl"
- *Harrison: Sept. 1974 demo of "Dark Horse"
- *Lennon & Elton John: Nov. 24, 1974 rehearsal in New York: "I Saw Her Standing There"
- *McCartney: Nashville sessions of Feb. 12, 1975, "My Carnival" outtake
- *Starr: from SMOTHERS BROTHERS (April 28, 1975) "No No Song"
- *McCartney & Wings: Live in Melbourne (Nov. 13, 1975) "Hi Hi Hi"
- *Harrison: from RUTLAND WEEKEND TELEVISION with Monty Python (Dec. 26, 1975) "The Pirate Song"

(Continued on Page Two...)

(continued from previous page)

Disc 3: As Time Goes By (1976-1980) (BIG 4035)

- *Lennon: from EARTH NEWS 1976 interview with Yoko and Elliot Mintz: "As Time Goes By"
- *Lennon: 1974 demo for PUSSYCATS album for Nilsson: "Mucho Mungo" demo #2
- *McCartney: from BACKYARD film, fall 1974: "I'm Gonna Love You Too"
- *McCartney & Laine: from Holly Days 1977 sessions in Scotland: "I'm Gonna Love You Too" alternate mix
- *Harrison & Paul Simon: from SATURDAY NIGHT LIVE Nov. 11, 1976 rehearsals: "Rock Island" and "Bye Bye Love"
- *McCartney: 1977 outtake, "Boil Crisis"
- *Starr: Summer 1977 Japanese TV ads: "I Love My Suit" and "Simple Life"
- *Starr: CV, 1977 for SCOUSE THE MOUSE album: "Scouse the Mouse"
- *Starr: from RINGO TV special April 26, 1978: "You're Sixteen"
- *McCartney & Wings: Summer 1978 outtakes for BACK TO THE EGG: "Spin It On", "Old Siam Sir" and "Robber's Ball"
- *Lennon: Dakota 1978 (?): "The News of the Day"
- *Harrison: from SOMEWHERE IN ENGLAND, 1980 unreleased version on "Flying Hour"

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"Bootlegs are illegal. We don't sell them we only report what's in them."

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- *McCartney: 1980 MCCARTNEY II outtakes: "Mr. H. Atom" and "Summer's Day Song"
- *Harrison: from SOMEWHERE IN ENGLAND 1980 unreleased version: "Tears of the World"
- *McCartney: from 1980/84 unreleased RUPERT THE BEAR film: "Flying Horses" and "We All Stand Together"
- *Lennon: 1979 Dakota demo: "My Life"
- *Sean and John Lennon: Winter 1979 Dakota: "With A Little Help From My Friends"
- *Lennon: Summer 1980 demos: "Beautiful Boy" (demo take 1), "Watching The Wheels" (guitar demo)
- *Lennon: from DOUBLE FANTASY sessions December 8, 1980 with Cheap Trick: alternate take of "I'm Losing You"
- *Lennon: Dakota 1980: "Serve Yourself"
- *Lennon: Dakota 1980 (possibly last composition): "Dear John"

Disc 4: Free As A Bird (1981-1994) (BIG 4036)

- *McCartney & Carl Perkins: Feb. 1981 outtake from TUG OF WAR sessions in Montserrat, sung and written by Perkins with Paul on backing vocals: "My Old Friend"
- *McCartney: from THE SOUTH BANK SHOW October 14, 1984. "For No One" acoustic live.
- *McCartney: 1986 "Twice in a Lifetime" from film of same name. CV.
- *McCartney: 1984 demo for Everly Brothers: "On The Wings Of A Nightingale"
- *Harrison: 1984 demo of "Abandoned Love"
- *McCartney: 1986 PRESS TO PLAY outtakes: "Yvonne" and "Hanglide"
- *Starr: from ALICE IN WONDERLAND TV film, 1985: "Nonsense"
- *Harrison & Starr: from CARL PERKINS & FRIENDS, Nov. 21, 1985: "Everybody's Trying To Be My Baby" and "Honey Don't"
- *McCartney: from rehearsals for "Stranglehold" video, Nov. 5, 1986: "Love Is Strange"
- *Harrison: from SHANGHAI SURPRISE soundtrack 1986: "Hottest Gong In Town"
- *Harrison: live at the Palimino Club, Feb. 19, 1987 with several friends: "Peggy Sue"
- *McCartney: from CHOBA B CCCP sessions July 1987: "Cut Across Shorty"
- *Harrison: from ROCKLINE Feb. 10, 1987: "Every Grain of Sand"
- *Harrison: early version of "End Of The Line" from TRAVELLING WILBURYS VOL. 1 (1988)
- *McCartney: from MENSCH MEIER TV May 18, 1989: "Put It There"
- *Ringo and All Starr Band: with Bruce Springsteen on lead vocals. Live in New Jersey (August 11, 1989) "Get Back"
- *Starr: from TRIBUTE TO JOHN LENNON 1990. Interview and "I Call Your Name"
- *McCartney: Live in Liverpool June 28, 1990: "Strawberry Fields/Help/Give Peace A Chance"
- *Harrison: outtake from TRAVELLING WILBURYS VOL. 3 1990: "Maxine"

- *Harrison: with Joe Brown, Herbie Flowers, Ray Cooper & Jules Holland from MISTER ROAD-RUNNER TV show (June 6, 1992): "Between The Devil and the Deep Blue Sea"
- *McCartney: from DAUMIER'S LAW movie. Recorded at Hog Hill Studios December 18-24, 1989: "Payment" (instrumental #5)
- *Harrison: with Dhani and Ravi Shankar, CV. From THE BUNBURY TAILS CD. 1992. "Ride Rajbun"
- *Lennon: unreleased song, piano demo, 1980. "Free As A Bird"

Comments: This set contains at least one song which makes this set worth buying. It is the first song on Disc 4 and it is actually an excellent recording of the tune we have been waiting to hear since the TUG OF WAR album was released. It is a real catchy ballad sung by Carl with backing vocals by Paul, with electric and acoustic guitars, drums, bass, keyboards and strings. In a way it looks like it is the finished version. Also other songs are of interest because it is the first time that they are released on record:

"Get Back" sung live by Springsteen and "Payment" from DAUMIER'S LAW. Other songs, such as "Abandoned Love" demo are released here in the best sound quality I have ever heard. It's a pity that you have to buy four CDs just for a couple of songs and that only one song from DAUMIER'S LAW has been released.

Belmo Comments: Overall a very nice collection of solo material. Again, the folks at Big Music have put together a very nice set both visually and musically. The liner notes are helpful (though there are the occasional errors) and the booklet is very nice. A great overview of the unreleased solo material available up to now. The perfect collection for the beginning collector.

Generally the sound is excellent throughout. The one bad track is "Oh Woman Oh Why". This is the "gunshot" promo single. The copy they used is from a scratchy vinyl and the skips are noticeable. Bummer.

This set should run you about \$75 and is a worthwhile investment. Especially since many of these cuts are only available on long out-of-print vinyl bootlegs.

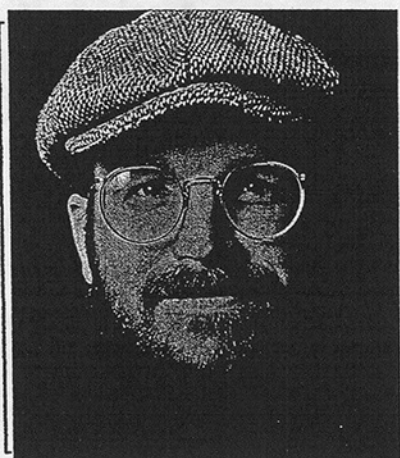
Belmo's Rating:

Sound Quality: A - C+

Material: B+ (mainly for the new material)

Packaging: A





Belmo's Comments

As you have undoubtedly noticed, this issue is about two weeks late. The reason is that few new bootlegs of note have come our way. I didn't want to put out an issue filled with nothing but nudes of Yoko and Marina Sirtis, so I waited a bit for some late arrivals.

But one point I do want to make is this: though I try hard to publish an issue every two months, sometimes circumstances beyond my control just doesn't make that possible. So don't panic if BBN doesn't land on your doorstep every two months exactly. (It will never be more than 90 days between issues.) In the bootleg business there are bound to be dry periods as well as floods of materials. In those heavy times I will publish double issues so you will get all the latest information as quickly as possible.

There are some major changes happening with the bootlegging laws in Europe and those changes are certain to affect Beatleg collectors. I explore these new laws elsewhere, but let me say I am hopeful our overseas friends will find ways to circumvent these new laws. There is too much money to be made for them to just close up shop and stop producing bootlegs. The only thing that will stop the flow of Beatlegs is if the well of unreleased material runs dry. I hope that never happens!

BLACK MARKET BEATLES; THE STORY OF THE LOST RECORDINGS by Jim Berkenstadt and myself will be completed very soon. As soon as it is published I will notify BBN readers so you can order your copies. I am very excited about the book. Jim and I think this will be THE book people will turn to for the most complete and accurate information on unreleased and bootlegged Beatles recordings. There are over 1700 titles in the discography and over 200 photos and illustrations. And it is jam packed with inside information, interviews, histories and more. It has been a long time in the making, but it is worth the wait.

Enough self-promotion. I hope everyone will enjoy reading the book as much as I did writing it. Until next time, keep on Beatling!

In The Spotlight

By Jeff Jerdon

The second wave of BBC Mania continues in the form of a single and various promo and boxed items. The promotional only CD for "Baby It's You" that was released to radio stations across the country on Feb. 14th in the unique Valentine's card package is exceeding the \$50 range. A high price to pay for clever packaging.

The commercial single or EP finally was released March 20th in the UK and April 4th in the US. Subtle but noticeable type and packaging differences make both the UK and US versions worth picking up in all formats. Seek out the UK vinyl version which is far superior to its US counterpart. EMI's hard cardboard counter display bins hold about 25 of the singles and feature the cover art and white Beatles logos on a black base. Stores here locally got some overstock and were selling them unassembled in the flat cardboard mailer for \$15 to \$20. Don't expect that price to last once our "favorite" enterprising dealers get hold of them. Right guys?

London's Vinyl Experience Ltd. has issued a nice item in conjunction with the single. "Baby It's You - A Visual Record" is an 8" X 8" box set to hold either the 7" vinyl or CD single and comes with a nice 36-page book. The book contains text written by Andy Neill and a large collection of black and white and sepia toned photos most of which are unpublished and were taken during the recording of the first programme of TOP GEAR on July 17, 1964. It is currently going for around \$20 without the CD or vinyl single.

The HMV boxed set for LIVE AT THE BBC has now been shelved though EMI was considering issuing its own deluxe edition of the album. Don't hold your breath on that. Here's one boxed set that did make it out, though totally unauthorized. It's from the same folks who brought us those theme - shaped wooden Beatles boxed sets back a few years ago. This LIVE AT THE BBC set is a wooden box in the shape of an early 1960s radio with the tuning dial indicating the track listing. The inside lid features graphics of the Fab Four and contains 4 silk-screened coasters plus a metal and leather embossed keyring and a numbered certificate limited to 7000 copies worldwide. It's available with or without the CDs. I haven't seen the price on this one but expect it to be ridiculously high.

A new Beatles interview picture disc LP called INTERVIEWS FROM THE TOURING YEARS issued by Roxburgh Records (RX 10733) is out. The album contains three interview segments - Seattle, August 1964; Los Angeles, August 1965; and Los Angeles, August 1966. For you interview junkies only.

Here's a nifty little collectable that appeals to the stamp collector in all of us. Featured on NBC Dateline, MTV News and various newspapers nationwide and advertised in the OSCAR EDITION of the TV Guide, comes two new postage

stamps from the former Soviet Union. The Republic of Abkhazia, no doubt poking a bit of fun at themselves, issued a two stamp souvenir sheetlet featuring John Lennon and Groucho Marx - thus making them Russia's new Lennon and Marx! The sheetlet, which measures 4 1/2" X 6" with the actual stamps centered side by side which measure 2" X 2 1/4" feature a Sgt. Pepper era Lennon the right side against an orange background with a peace sign and a LOVE banner next to Groucho Marx on the left against a blue background with flying doves. Definitely a unique and beautiful issue. They are currently going for 12.75 plus p&h. Grab 'em now as these are becoming exceedingly scarce.

Now, one for the Ringo in all of us, from a firm in California selling authentic replica Beatle bass drum heads. The fully functional 20" drum heads feature three different logos. The 1963 style features the Tex O'Hara antennae logo. The 1964 and 1966 styles are the famous LUDWIG THE BEATLES familiar logos. These are beautifully made and even the smaller Ludwig Weathermaster logos with copyright patents are included. The 63 & 64 styles are selling for \$50 while the 66 sells for \$40 plus p & h. They're also selling Ringo Starr replica drum sticks at \$25. Next new drum head due up is Sgt. Pepper. One wonders whether they'll stick to the 20" size for the marching band sized like on the LP cover. We'll soon see...

SOMETIME IN NEW YORK CITY is the latest masterpiece volume from Genesis Productions. It includes text by Yoko Ono, Bob Gruen, and John Lennon plus a treasure trove of intimate photos mostly in color and previously unpublished - selected from the archives of Bob Gruen. This large format book comprises 236 pages in fine screen full-color and silver underprintings. The hand-binding is in aluminum and leather. The aluminum front and back boards are silk-screened with images of John Lennon. The box material is screened in full - color and has a metal title plate. This is in a limited edition of 3500 numbered copies of which the first 2500 are signed by Yoko Ono and Bob Gruen. The price? A mere \$465!!!

That's about all for this time. Happy collecting and Do What Thou Wilt.

Russia's New Lennon and Marx!



Correspondence...Correspondence...Correspondence...Correspondence

Dear Belmo,

In 1993 George Martin was in Rio for the Aquarius Project of Classical Music that happens every year with a master of classic as guest. During the press conference, which I was present and taped on video, he said that Brian Epstein brought a tape for them to listen but he didn't hear it, and if he had he never would accept them as an EMI group. But when he saw them their charisma made up his mind and after that is history.

Now in his book he tells a different history from that time and he confirms to have listened to an acetate which includes songs like "Your Feet's Too Big", "Over the Rainbow", "Love Me Do", and "Please Please Me". I know it passed a long time since that happened and George's memory can't be 100% but which of the two versions is the nearest to the real and what acetate is that? We know the Decca Tapes didn't include those songs he mentioned. What are the songs they recorded for Decca or for the EMI acetate Brian had? If George wrote about those titles it's possible he listened to them, even once. They may have played those songs and maybe recorded them somewhere. Let's think about it.

Best Regards,
Daniel Uram (Brazil)

Dear Daniel,

You raise some interesting points. It seems likely to me that George Martin's memory is in error when he said he listened to an acetate with those songs on it. Nowhere has an acetate such as that ever been written about before. There are tapes with those songs which have recently come to light which Martin might have heard (and are on bootlegs as well). George Martin has on numerous occasions been wrong about facts relating to Beatles recordings. He's not a spring chicken anymore and his memory of those years are not as clear as many of us would like. (Heck, sometimes I can't remember what I did last week!)

Belmo

Dear Belmo,

I don't know if you've seen the bootleg video floating around of John being interviewed in October 1980 at the Hit Factory, But I always wondered why they had the soundtrack of STAR WARS in the background. Then it hit me. Jack Douglas is lifting samples from it for the backing of Yoko's "Beautiful Boys". Is that useless information or what? I always assumed they were mixing the soundtrack to EMPIRE STRIKES BACK.

Cheers,
Greg (Australia)

Dear Greg,

I've seen the video (atrocious quality by the way) and your idea now seems to make sense! Thanks for this bit of useless information.

Belmo

Dear Belmo,

Regarding "Another Girl" on HELP (B4 Records CT-004) in the line: "She's sweeter than all the girls and I've met quite a few", Paul's vocal is in single track. This appears as only on soundtrack, not on any CV releases.

Best,
Kooichi (Japan)

Belmo,

First, let me say that I enjoy your magazine very much. I like the format and your reviews are right on. You've save me a bundle of money and have also pointed me in the right direction many times. It is worth a lot more than what you charge (but don't raise your rates!)

I also used to subscribe to THE 910 by Doug Sulpy. But the erratic nature of his magazine and his attitude finally bugged me enough so I quit. What is the deal with him? He's always putting you and your magazine down. Just wondering.
Yours,
Tom (USA)

Dear Tom,

Thanks for your kind words about BBN. I try hard to make sure my readers get their money's worth. And I won't be raising rates for a while.

As for the things Doug says in his magazine, it is no big deal. You have to know Doug to understand that is just Doug being Doug. He likes to stir things up and he enjoys being ascerbic in his writings. He puts out a good publication and his recent book on the GET BACK sessions was an indepth piece of journalism. (I do think it is overpriced, though. Sorry, Doug, but \$30 for a paperback is a bit steep.)

Anyway, there is plenty of room in the world for both our publications. Each have their own styles and readership. So I'll just keep on doing what I'm doing and I am sure Doug will keep doing it his way.

Belmo

Dear Belmo,

I still contend "Peace of Mind (As the Candle Burns)" is from video source. (Three or four guys singing in front of a candle.)

In May or June of 1977 KSAN-FM (Oakland, CA) played both the Hollywood Bowl Concerts and the Tokyo 66 concert (complete with intro in Japanese from a scratchy source). The Hollywood Bowl concerts were both in 3-track stereo from a tape source. Both of them have never appeared in bootleg in that form. The Hollywood Bowl 64 concert had technical problems with "Long Tall Sally" and the 65 concert also has George's comments about the trouble with the amplifier in 3-track (as on STATE FAIR TO HOLLYWOOD) which is in mono in that set.
Sincerely,
Matthew (USA)

Belmo,

By now I'm sure that everybody has noticed the edit in "A Hard Days Night" (from THE BEATLES LIVE AT THE BBC). In all of the Beatles live and BBC performances, the solo of AHDN is played on the guitar. However, George Martin, who oversaw the work on LIVE AT THE BBC opted to edit in the solo from the commercial version instead! DON'T FOOL WITH MOTHER NATURE!

Now don't get me wrong. All together this is a good set and I like it. However, many of us 'consumers' would like to hear the Beatles in their purest form. If this wasn't so, there wouldn't be a demand for bootlegs! Next time, if the Fabs want to put out unreleased material, the fans should have input; as was done on the Who's 30 YEARS OF MAXIMUM R & B set.

Again, the bootleggers have outdone the legit releases. Even though the sound quality of Great Dane's THE COMPLETE BBC SESSIONS doesn't match that of LIVE AT THE BBC, it kicks ass in content and packaging. And much to the chagrin of Capitol Records, Great Dane will probably use the legit tracks in their new and improved BBC set!

As the saying goes, "You can't satisfy everyone", but until the record industry gets it right there will always be a great demand for beatlegs!
Sincerely,
Darren (USA)

Hi Belmo,

I don't think that the three bonus cuts on THE ULTIMATE LIVE COLLECTION VOL. 1 are from the charity show at the Paramount Theatre in NYC because George is not playing his Rickenbacker 12-string on the song "I Want To Hold Your Hand". During the 1964 tour of the US the song "If I Fell" preceded "I WTHYH" in the set list. For that song George had to change the 12-string, but as soon as "If I Fell" was done they went right into "I WTHYH". Unless there was an altered set list I don't think we can say these are from the Paramount.

RE: the recent letter concerning speed problems; *Paris 65 (Swingin' Pig): afternoon show is slow 1/2 octave. *Five Nights in a Judo Arena (Swingin' Pig): 1/2 an octave slow. *Ultimate Live Collection (Yellow Dog): Houston afternoon show is 1/2 an octave slow.

One other observation. Ever notice that the majority of the ULTRA RARE & UNSURPASSED MASTERS outtakes that we have are the same titles that were in the ABBEY ROAD SHOW in 1983? Could this be when they were stolen/copied?

Take care,
Tom (USA)

Tom, Great letter. Read our book BLACK MARKET BEATLES for "leak" theories!
Belmo

What's The News Mary Jane?

And now for the bits and pieces of news, reviews and rumors which are interesting, but don't really deserve a lot of time or space:

*Yellow Dog supposedly has 452 reels of tapes from the LET IT BE cameras (1 & 2), but is still missing 60 reels.

*We may soon hear the acetate for Ringo's BEAUCOUP OF BLUES on Yellow Dog's Orange label.

*"Rooster" from COLD CUTS VOL. 2 was aired on WBCS Radio in NYC as long ago as Dec. 1971 and is known as "Breakfast Blues" by Wings. The interviewer was Ed Williams.

*THE FAN CLUB TAPES - VOL. 1 (Three hundred records PD TH 03) is a 12" Picture Disc and was probably made by Bulldog records. Nothing new. Some outtakes, interviews and Beatles pals.

*THE PSYCHEDELIC YEARS 1966-68 is on Banzai and is a 3-CD set of recycled demos, alternate takes, outtakes and mono versions.

*BACK TRACK 5 (BT 6371-2) contains 35 songs recycled from previous bootlegs. Nothing new here.

*McCartney: LIVE IN EDINBURGH, SCOTLAND (Ram 001). From July 23, 1973.

*THE LOST MCCARTNEY ALBUM has 10 songs. This is the CD version of MCCARTNEY II.

*JUNIOR'S FARM (Oil Well RSC 023) is a new Wings boot CD from Italy. Contains "One Hand Clapping" material and other previously bootlegged material. Avoid this one.

*Macca boot: THIS ONE (Pipeline PPL 814) CD. From Berkeley 1-4-90. Label says NYC, 3-14-90. It's a copy of DREAM APART (BIG 028).

*Beatles: BOUDAKAN 1966 - MIAMI (HQ - 10). A digipack single CD. Contains 11 songs from 1966 Japan (from laser disc) and 10 songs from various Sullivan 1964 shows.

*Renato Facconi reports the issue of a new magazine in Italy called SATISFACTION. It is actually an 80-page book (hard cover) with many color photos of the Beatles and bootlegs. The CD features an overview of alternate takes and outtakes from Beatles recording sessions. Nothing new here, but a nice collector's piece.

*A London newspaper reports (April 95) that a tape of recordings from 1959 by John, Paul, and George was recently uncovered in the attic of a man's house (by his grandson) in Liverpool. Apparently the man had loaned Paul his tape recorder and Paul had used it to tape the Quarrymen performing 16 rock standards. Evidently he had returned the player and the

tape. If this is a true story, expect to see a feeding frenzy between collectors and Apple to who can purchase the tape first. (I suspect that if the story is true, then Apple - or Paul - will certainly be the ones to nab this rare tape. And then we may never hear it.) Songs featured include "Hallelujah I Love Her So" and "Hello Little Girl". Could these possibly be the same as the songs on LIVERPOOL MAY 1960?

*Look for Vigotone to release a boot containing MO's Song written and performed by Harrison. Presently it is only available on the hard-to-find Warner Bros. 6-CD sampler. There were only 2200 copies made and were given to Warner Bros. employees and friends of Mo Ostin for whom this set was designed. For those who don't know Mo, he was the chairman of Warner Bros. for many years. The song by George was written in 1977 to celebrate Mo's 50th birthday. It is a catchy acoustic song said to be similar to SO SAD, CRACKERBOX PALACE, and IF YOU BELIEVE. Some of the lyrics: "They could've called him Clive or so, they didn't call him Joe - they called him Mo Mo Mo". The songs features acoustic and slide guitars, a full backing track and is nearly five minutes long. It had been a private gift to Mo as a one-of-a-kind acetate.

*CORN OF THE APPLE (Cosmic Thrills Productions CT 5 0010) on Cd is mostly rehashed material. There are, however, two new versions of "Old Brown Shoe". For completists only.

*For those who are fans of Europe's BEAT records, the following are now generally available:

THE ORIGINAL MASTER RECORDINGS (Beat 13) is a double disc of the Mobile Fidelity mixes of the Fabs' first four British albums mixed in stereo. A must have.

VJ RECORDINGS (Beat 14) contains "Introducing The Beatles" and "Hear The Beatles Tell All". Not much to recommend here.

THE MAKING OF SERGEANT PEPPER: GEORGE MARTIN & THE BEATLES (Beat 15) Double disc of 1993 interviews, CV of legit songs and a few outtakes. I have not heard this yet. Rumor has it that there is a version of "Yesterday" with vocal and guitar only. Anyone have this? LOVE SONGS (Beat 16) is a double disc compilation of the legit BALLADS, LOVE SONGS and a few other cuts tossed in as well. Unheard.

*An IVEY home demo tape is currently making the rounds. It has seventeen tracks and fairly good quality recordings. It was probably recorded in mid-1968 and features "I Believe", "The French Song", "It Takes So Long", "Mr. Strangeways", "Sausage and Eggs", and "Love Hurts". Let's hope this tape finds its way to CD soon.

*A new boot has just come out but I've not yet located it. It is called THE CHRISTMAS BOX and features eight XMAS picture discs with full color book. Content is unknown, but is probably the Beatles' solo and group XMAS messages and songs. More info from our fellow subscribers would be greatly appreciated.

*THE LOST LENNON TAPES 30-32 are now on two CDs.

*PRIVATE PSYCHEDELIC REEL 1966-68 (Flashback Records) should be avoided at all cost. Nothing but rehashed outtakes, mono mixes and outtakes.

*ACOUSTIC SUBMARINE is a two-disc compilation of acoustic outtakes. Nothing new here.

*YESTERDAY MEDLEY is a rehash of rarities from 1962 to 1968.

*FIRST & LAST is a compilation of the 1962 Decca tapes and the WBCN reference tape.

*HELLO GOODBYE and SO TIRED are both rehashed "Abbey Road" outtakes. Avoid.

*By now you have heard that Cynthia Lennon has recorded "Those Were The Days" and Linda McCartney (as SUZY & THE RED STRIPES) recorded with help from Paul a song for the charity album, ANIMAL MAGNETISM, called "The White Coated Man". Oh those Beatle wives!

*Paul has collaborated with Yoko on a song she wrote as a memorial to the dropping of the bomb on Japan. It is called "Hiroshima Sky is Always Blue". Evidently Paul, Linda and the Macca children accompanied Yoko and Sean on the recording.

*Paul's radio series, OOBULOBU, is set to air soon and will feature narration by Paul and lots of outtakes and unreleased songs. Look for bootlegs to follow as they did with THE LOST LENNON TAPES.

*Paul and Eric Stewart have collaborated on two new songs for the 10CC album MIRROR MIRROR. One is "Code of Silence" and the other (are you ready for this?) is "Yvonne The One". Remember that Stewart collaborated with Paul on PRESS TO PLAY and that an outtake called "Yvonne" has been bootlegged from those sessions. *Paul and Elvis Costello recently performed a live gig together so expect to see that recording bootlegged very soon.

*It had to happen. A trance remix of SERGEANT PEPPER has found its way into the civilized world. I have not heard this but I expect it is not for everybody's tastes. How about yours?

*JELLY BEANS HAILING AND DREAM-LIKE NOISE is a new Beatles boot featuring live cuts from 1963-65 recorded in the United Kingdom. I have not heard this, but I doubt anything new is on it. Nice title though.

*For those who don't know, the cover of THE BEATLES LIVE AT THE BBC is a montage.

*Renato reports that "One Way Love Affair" on TO BE EXPECTED (Yellow Dog Sampler) is a Ringo outtake from July 23, 1978, with Russ Ballard producing. He also reports that the first A HARD DAYS NIGHT from THE ULTIMATE LIVE COLLECTION VOL. 3 is probably take #1 while take #2 is the one released on the various bootlegs from THE ABBEY ROAD SHOW.

*LIVE TONIGHT is a Macca boot from the complete broadcast of the Charlotte Concert (June 15, 1993). Omar from Mexico says the sound is better than the NIKKO.

CONTEST TIME! Win a genuine FAKE Paul McCartney autograph by just writing and telling me why you want to win this fake autograph signed on a dirty napkin from Cheryl's wedding.

Is This The End For Italian Bootlegs?

We all knew this day was coming, but the end is closer than we thought.

A SPECIAL REPORT

According to ICE, the monthly CD newsletter, (PO Box 3043, Santa Monica, CA 90408), Italian pressing plants have informed the labels producing the "live" discs to have all their material submitted by the end of May. After that, the plants will no longer manufacture their discs.

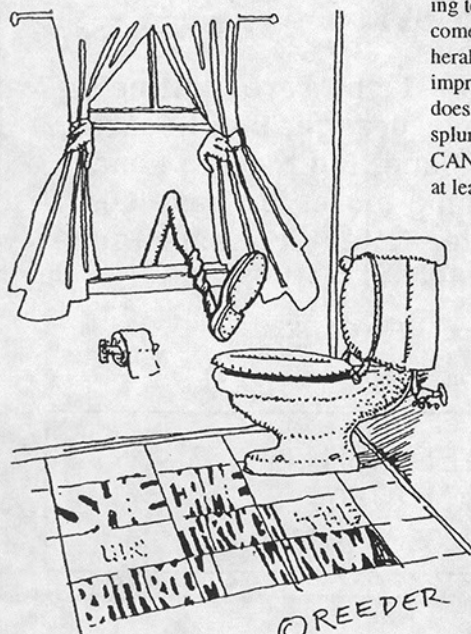
The plants previously made those discs because they fell into the copyright "protection gap" which allowed the companies to release recent recordings without the artists permission and as long as royalties were paid through the SIAE and were authorized by SIAE.

But pressure from the major labels and artists have convinced the SIAE to end their approval. Recordings made more than 20 years ago are temporarily permitted, but no one knows for how long.

ICE suggests that these labels may have plans to relocate in Australia or the Far East - where copyright laws are non-existent or not widely enforced. Sources I've spoken with say that this may already be happening.

Whatever occurs, we will see changes in the availability and price structure of bootlegs. It is my firm belief, however, that though the flow of bootlegs may be slowed, they shall not be stopped. The entrepreneurial spirit will overcome all obstacles and be triumphant! (I hope.)

Belmo



SHEA / CANDLESTICK PARK

THE BEATLES

SPANK RECORDS (SP-109) 53' 27"

Review By

Joe Caldwell

SHEA!

August 15, 1965

- 1) Intro
- 2) Twist and Shout
- 3) I Feel Fine
- 4) Dizzy Miss Lizzy
- 5) Ticket To Ride
- 6) Can't Buy Me Love
- 7) Baby's In Black
- 8) A Hard Day's Night
- 9) Help!
- 10) I'm Down

CANDLESTICK PARK

August 29, 1966

- 11) Rock and Roll Music
- 12) She's A Woman
- 13) If I Needed Someone
- 14) Day Tripper
- 15) Baby's In Black
- 16) I Feel Fine
- 17) Yesterday
- 18) I Wanna Be Your Man
- 19) Nowhere Man
- 20) Paperback Writer
- 21) Long Tall Sally (incomplete)

And now...from the guys who aren't even willing to spend \$50 to bring you a better product... comes SHEA!/CANDLESTICK. A disc that was heralded by Vigotone/Spunk as containing sonic improvements for both of these shows simply does not measure up. These guys could have splurged \$50 for the OMR Japanese CD of CANDLESTICK PARK, dubbed it, and given us at least part of what they promised.

The SHEA! portion recently appeared as "bonus tracks" on the Beat Records 2CD set titled THE ED SULLIVAN SHOW which I recently reviewed here. The 1965 SHEA! concert has appeared on numerous vinyl releases as well. The CANDLESTICK PARK portion has already appeared on CD more than once, including Masterdisc's "Original Master Recording" which I also recently reviewed. The packaging of this disc varies depending on what part of the country you are in. On the West Coast I found the CD packaged in a slip case with a 48-page booklet containing previously-seen pictures from both concerts as well as commentary ("used without permission") by Tony Barrow and Mark Lewisohn.

The packaging is very similar to Spunk's CD release of SESSIONS in late 1993. Initially on the East Coast, the CD was available without the slipcase or the booklet, though I understand that the "West Coast" package is available there now. The booklet and the slipcase packaging may be the only reason you might want to acquire this release in which case you qualify as a true Beatles completist.

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The Best of Belmo's Beatleg News

The First Seven Years



Readers' requests for back issues (now virtually nonexistent) prompted this publication. So rather than reproducing every page of every issue, I've selected the best articles, artwork, photographs and letters from the first seven years of BBN. In addition, I've written a new piece detailing what I believe are the *Best of the Beatlegs*. These are the **MUST HAVES** for any serious collector of Beatles Bootlegs. And as an added bonus this 52-PAGE magazine has a color cover **AND** an ★ 11 X 17 full-color reproduction of the **ULTRA-RARE POSTER** from the infamous **BLACK ALBUM**. (**HURRY, SUPPLIES OF THESE ARE LIMITED!**)

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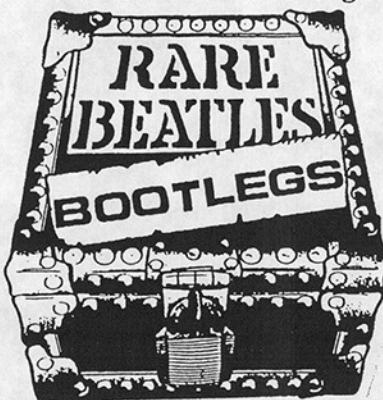
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July
1995

BELMO'S

Volume 8 #3
ISSUE #47

BEATLEG NEWS

Since



1987

THE INTERNATIONAL NEWSLETTER FOR COLLECTORS

BOOTLEGGERS BUSTED

Italians Suffer Major Setback

As reported in the last issue of BBN, the Italian pressing plants were warned that closure was imminent on their operations. This was due to the fact that Italian copyright laws had been rewritten and the copyright loopholes had been closed.

With unexpected fury many notable labels were raided this past May and entire stocks of compact discs and related packaging were confiscated. Among the companies affected were GREAT DANE, BIG MUSIC and KTS.

KTS (Kiss The Stone) has gone to court and has temporarily won an injunction to have its stock returned and is back in business. How long this might last is unknown. But KTS is taking no chances and is said to be moving to a neutral country to continue its operations.

GREAT DANE, however, has reportedly announced it is voluntarily ceasing operations and will no longer be in the business. Great Dane operatives have said that since the changes in the laws have occurred, producing the discs is no longer "fun" and therefore they see no reason to continue. (Great Dane, as recalled, was responsible for the superb BBC Box two years ago.)

Everywhere it is evident that the busts have had a serious effect on the output of bootlegs in recent months. Fewer new titles have found their way into the hands of collectors and retailers. It is expected that this will continue to be the story for some time to come. Also expect to see less variety of titles and fewer number of discs available. We'll probably also see more unfamiliar labels as a means to throw the authorities off the scent.

At one time it was thought that some of these companies might move to Australia. However, the laws there are tightening up soon, so it is no longer a viable alternative. According to Stephen Pooley in Australia (who says bootleggers used to sell bootlegs from any petrol station for about \$3.70!), that the former loophole allowed recordings if it was a "live" recording made

before 1992 or a live recording made outside of Australia. These could be sold if it was made clear to consumers that they were unauthorized and the sound quality might be inferior to legitimate releases.

This loophole has now been closed, but the companies making these recordings have taken the government to court over the ruling.

Several readers from England have reported that it is getting to be very difficult to purchase bootlegs in and around London. Evidently, a large number of dealers at record fairs have been busted and large numbers of bootleg CDs have been confiscated. According to John Hazeldine of Berkshire, the police have even escorted the dealers back to their homes and removed CDs from there. This, obviously, is making many dealers nervous, so many are laying low for a while.

Locally, I can still find bootlegs at record shows and some stores; however, the pickings are quite slim and there are fewer and fewer new titles gracing the shelves.

What, then, does this mean to the collector of unauthorized recordings? On the short term expect to see fewer new titles and possibly higher prices. In terms of The Beatles bootlegs don't expect a lot of new material for a while. I think we will see plenty of the solo Beatles material (Macca radio and Ringo live, etc), but except for LET IT BE outtakes and a few odds and ends there won't be much new material.

In the long term I predict that the bootleggers will find a way to get back in the groove and will begin producing much in the way they did before the crackdown. As for what Beatles material is yet to come our way, heaven only knows. Rumor has it that they are several collectors out there still holding onto some very tasty recordings. We can only hope they will find it in their hearts to share their treasures with the world. I would be happy with just a 29 minute tape of HELTER SKELTER.



Original Master Recordings

Beat CD 013-2

Beat Records have returned with one of their finest efforts to date. Titled ORIGINAL MASTER RECORDINGS, this two-disc set features the first four Beatles albums (British versions) in true STEREO. These were all taken from tape source and are superb sound quality.

For anyone who doesn't know, the first four albums are: PLEASE PLEASE ME, WITH THE BEATLES, A HARD DAY'S NIGHT and BEATLES FOR SALE. It is a real treat hearing these albums in stereo. Listening to the songs again is like discovering the music all over again. There are also a few surprises along the way. For instance, hearing the fingers on the guitar strings or being able to make out the breathing between verses. (I know, it sounds weird but it can be really fun getting that much closer to the music and to The Beatles themselves.)

Fans of the stereo versions of The Beatles albums will be delighted with this release. And while Beat Records continue to release CDs of questionable logic (LOVE SONGS, for example), they still perform well when they produce records of this caliber. My hat is off to them.

Belmo's Rating:
Sound Quality & Packaging: A
Material: A

S.I. R. JOHN WINSTON ONO LENNON

Review By
Nick Kocz

Moonlight (ML 9506) CD

1) Roll Over Beethoven

2) Honey Don't

Previously unbooted

3) Ain't That A Shame

Previously unbooted. Despite Wiener's assertion, this was NOT on the hard-to-find Library CD, THE LOST SLEEPY BLIND LEMON LENNON ALBUM.

4) Bye Babe/Not Fade Away

Lennon's take of Little Walter's "My Babe" is previously unbooted. "Not Fade Away" comes off LLT 6.

5) Send Me Some Lovin'

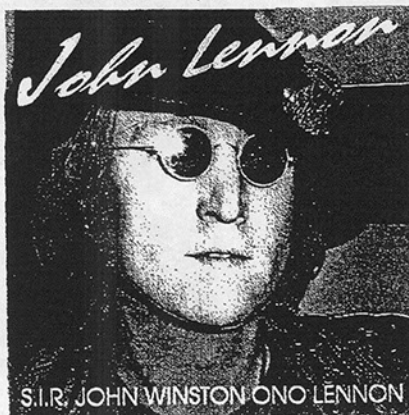
From LLT 12. John notes that it's five o'clock in the morning as the song begins. This gives some insight to the band's probable frame of mind at the time.

6) Yoko Jam

A neat piece of techno funk that reminds me of something the Talking Heads would have done. Previously unbooted.

7) Whole Lotta Shakin' Goin' On/ It'll Be Me

Previously bootied, but it's good to hear John trying to sound like a whiskey-soaked Jerry Lee. And there's a great lyrical twist to "It'll Be Me".



8) Honey Hush

Another previously unbooted track that probably extended from a jam on Little Richard's "Ooh! My Soul".

9) Don't Be Cruel/Hound Dog

10) Carribean

This one WAS on THE LOST SLEEPY BLIND LEMON LENNON ALBUM. Anyone know how John may have become familiar with this? It's a cover, or so the CD informs. I don't know the song's history, but it is an odd thing for John to perform, let alone to seemingly know all the lyrics.

11) Honky Tonk (instrumental)

12) Mind Train

Another previously unbooted track. The less said about this eight minute Yoko wail....

13) Come Together

Previously unbooted. John tries to teach the song to Elephant's Memory and plays some rhythm parts in a way I hadn't heard before. Then John becomes confused about his lyrics and requests someone to remember to show them to him the next day.

14) We're All Water

Another previously unbooted track. The band spends an inordinately long time trying to convince Yoko that she should show them how and when to end her songs. She in turn tells them that it's good for there to be long songs. Yeah, but why did they have to be hers?

SOUND: Excellent Stereo

COMMENTS: Entirely different ONE-TO-ONE rehearsals from those on Orange's two REHEARSALS CDs. The exact dating, however, is questionable. This CD combines two 30-minute tapes. The first, tracks 1-9, were dated as August 21, 1972 on the LOST LENNON radio series. The liner notes would like us to believe that the second tape, comprising the last 5 titles, comes from August 22.

The problem is that material on the two Orange discs have long been pegged as an August 18 rehearsal. The versions of "Come Together" on

those discs are far more advanced, both lyrically and musically, than the one here. The ensemble also had no problems on how to wrap-up the two versions of "We're All Water" that appeared on the Orange set. This seems to point out that the last five songs (at least) of SIR predate Orange's rehearsals.

The liner notes also make a great deal of the discord between John and Yoko evidenced here. Don't think much of these comments. In one case, John is perturbed at how high Yoko is mixed into his headphones: he offhandedly tells her to "shut up" during the Elvis medley but she keeps "singing" and they both turn in spirited performances of "Hound Dog" without further comment. The discussion about "We're All Water" should be viewed as nothing more than a seasoned stage performer trying to teach a relative novice how to lead a band. If you're looking for bickering, check out the GET BACK sessions because you'll be mighty disappointed here.

What is here, however, is good rockin'. Although half the tracks have been bootied before, there's enough new stuff to make most people happy. Especially given the drought of new Beatlegs, this is definitely worth finding.



Belmo Goes Online

Belmo has finally entered the Internet communications network! After much consideration and head-scratching, Belmo decided it was time to hop on the fast track of computer networking.

It is a fairly inexpensive undertaking (that is, of course, if his fellow Beatle "netters" aren't too wordy and Belmo can control his desire to chat all night) and is a fun way to have instant contact with Beatleg people.

In order to make this online computer thingybob succeed, Belmo asks that you Beatle netters follow these standards when E-mailing Belmo:

- 1) Keep questions or comments to about 50 words or less
- 2) Don't ask Belmo where you can buy bootlegs because as you all know, bootlegs are illegal and you don't want Belmo to be incarcerated in a nasty old jail cell with someone who might have murdered seventeen Iowan corn farmers
- 3) Keep complaints to five words or less
- 4) You can send reviews by E-mail, but check with Belmo first to be sure that he needs the review
- 5) Have fun with it

My E-mail address is: Belmobeat@aol.com.

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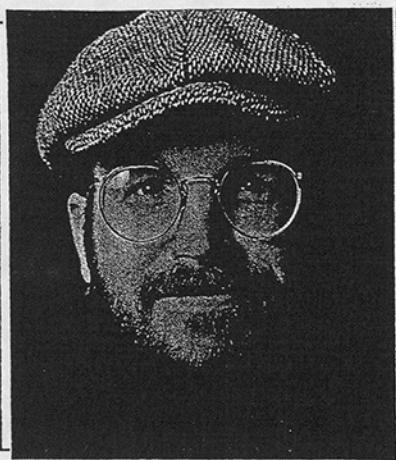
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"Bootlegs are illegal. We don't sell them we only report what's in them."

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Belmo's Comments

Hello everyone and welcome to Issue #47! A special hello to all you new subscribers. You are now members of the Beatleg family. We have a lot of fun here, and we pass along a great deal of useful (and sometimes useless) information.

While the news from Europe has not been very good lately, we are encouraged by the fact that other labels may soon be picking up the slack. So while we may temporarily see a slowing of new products, I think that by fall there will be a surge of new titles. Rumor has it that there is little new in the way of Beatles outtakes still out there; however, I think we may be in for some pleasant surprises. Picture MAGICAL MYSTERY TOUR titles in your minds!

As you can see by the advertisement in another part of this issue, BLACK MARKET BEATLES: THE STORY OF THE LOST RECORDINGS by Belmo and Berkenstadt is now available. If you cannot find the book at a local bookstore (you should be able to get it at B. DALTON'S, BARNES & NOBLE, WALDEN'S, TOWER RECORDS or at any number of local music or book stores), write directly to the publisher at their address listed in the ad. DO NOT ORDER THE BOOK FROM BELMO! I do not have copies to sell. If you want an autograph, send a large SASE and I will sign something for you to put in your book. Or if you are going to be at the Chicago BEATLEFEST in August, we will have a table there with books for sale and we will be signing our hearts out. We may also be at the Toronto convention in November. We will let you know about that possibility in a future issue.

We are very pleased with the book. It looks great and is reasonably priced. If you just buy one book about Beatles bootlegs, then this is the one. (Even if I do say so myself.) And let me publicly say that without fellow author Jim (Jimbo "No, I'm not Belmo") Berkenstadt's able partnership and knowledgeable work in numerous (and often unseen!) areas of expertise, this book might never have seen fruition. My thanks to you for everything, Jim.

I also want to thank Adrian Belew for so graciously writing the superb and heartfelt foreword

to our book. I know how much The Beatles influenced your music and your philosophy, as it has most of us. But also know that YOUR music is now influencing a large number of people as well. I hope you continue writing and performing your music for years to come. And I invite anyone who does not have an Adrian Belew record to go out there and purchase several today.

One other note about BLACK MARKET BEATLES, Jim and I will be doing numerous radio interviews across the country in the weeks and months to come, so when you hear us on a local station give us a call and say hello. We will love hearing from you and answering your questions.

As noted elsewhere in this issue, I have now gone online with America Online. From what I've seen of it so far, it seems like a lot of fun and it is instantly gratifying to communicate with fellow collectors. I will try to answer your E-mail promptly, but sometimes I am quite overwhelmed with work so it may take a bit to reply. Just have patience with me. Thanks.

Also, many of you write letters which require detailed answers. For the most part I am just not able to write you back. It seems I just don't have the time to do your letters justice. And if you do not send a self-addressed stamped envelope with your letters, then I probably won't answer at all. I usually get between 10 - 15 letters a week, so you can see why it is hard for me to keep up. I do appreciate the articles, photos and tapes you send me. Sometimes I am just not able to acknowledge them like I should. So I am thanking you now. Thank you fellow Beatle people!

That is all from yours truly for this time. I hope to see some of you in Chicago, so come up to me and say "Hey Belmo! I subscribe to your magazine and I think it is fab and gear." (or something like that). Till then, keep on Beatling!

In The Spotlight

By
Jeff Jerdon

Summer is here and the time is right for picking up on the latest apple reissues, box sets, first ever Beatles postage stamps, and new John Lennon album art lithographs.

Capitol/EMI finally got around to releasing "Thrillington" on June 20th and Ringo's "Sentimental Journey" & "Beaucoups of Blues" and Plastic Ono Band's "Live Peace In Toronto" on July 18th. These have been available in Britain weeks before the US dates which should not come as a surprise to anyone who knows Capitol's "heel dragging" tactics. For example, witness Mary Hopkin's "Those Were The Days" set which has been pushed back until September and also the next phase of Apple reissues including Harrison's "Electronic Sounds", Badfinger's "Ass", MJQ's "Space", and Ravi Shankar & Ali Akbar Khan "In Concert 1972" which I've heard have been pushed back to the fall.

Vinyl Experience of London have released two new boxed CD sets for "Thrillington" and "Live Peace In Toronto". The "Thrillington" set comes in a 7" X 7" box and contains a book of unpublished Macca photos and a certificate of authenticity limited to 2000. The "Live Peace" set comes in a 12" X 12" box and contains a 48-page book of photos and text by Roy Carr of "Vox" magazine and is also limited to 2000. Buy these without the CDs as they are considerably a lot cheaper unless you need the UK CDs.

From the country of Tanzania comes the first set of postage stamps featuring The Beatles. The new set of four were just recently released and are already highly sought after. Two are souvenir sheetlets measuring 4 5/16" X 5 7/8". One features a 1968 era John Lennon sitting with legs crossed playing acoustic guitar with Paul McCartney perched on a stool playing bass in the background against sheet music. The other features three images of Macca one of which has him at the piano. The other stamp sets are plate blocks of 9 stamps each. "Give Peace A Chance" features 9 different images of Lennon throughout his career and is similar to the St. Vincent plate block issued a few years ago. The Beatles plate features John, Paul, George and Ringo in each of the four corner stamps with the cross section stamps depicting The Fab Four in various stages of their career. These two measure 5" X 6 9/16". These are very colorful and look great matted and framed. There are supposedly only about 10,000 sets available so act now before they're gone. The sets are selling for \$36 plus p&h.

The QVC Shopping Network has been quite Beatle active these days. They've had so far three Beatles memorabilia 2-hour shows, one back in February and the other two on June 18th and July 9th. Pushing everything from "Live At The BBC" related merchandise, album lithos, clothing, to CDs, tapes, and videos are just some of the things you'll find in a two-hour segment. Denny Somach was the guest on the last two shows. The coauthor of MEET THE BEATLES...AGAIN and head of Musicom International, Denny presented QVC on June 18th, gold and platinum record awards for "Live At The BBC" for their part on helping make the album reach the 6 million mark. Denny was back again for the July 9th show where he helped debut the new line of Abbey Road clothing apparel and new John Lennon album art lithos. The Abbey Road collection features the street crossing logo on a black t-shirt, ball cap, blue denim work shirt, and a black bomber jacket with front and back embroidered logos.

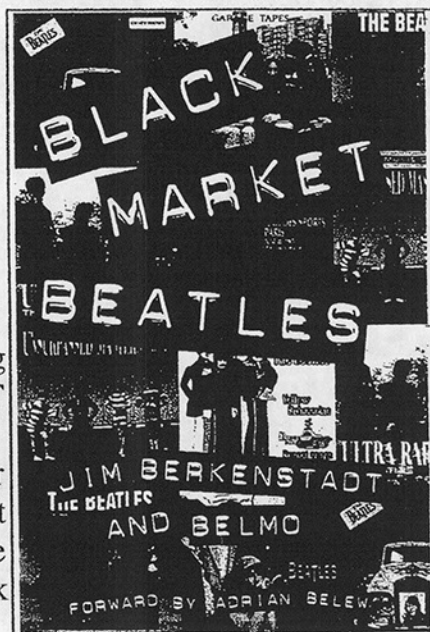
During the show yours truly here (after ordering an Abbey Road t-shirt) got a chance to talk live on the air with Messrs. Somach and show host Steve Bryant. I made mention of BBN and it's function. Maybe some of you out there caught it. How's that for a plug, eh Belmo?

That's about all for now. I'll be back next time for a rundown of some of the new things that I hope to see at the Chicago Beatlefest. Until next time, Do What Thou Wilt.

JUST RELEASED!!!
BLACK MARKET
BEATLES

By
Belmo & Berkenstadt

New from Collector's Guide Publishing is the long awaited and much-anticipated **BLACK MARKET BEATLES: THE STORY OF THE LOST RECORDINGS** by Belmo (editor and publisher of "Belmo's Beatleg News") and Jim Berkenstadt (Beatles archivist and historian). Five years in the making, the book is finally available in paperback and a limited-edition hardcover.



Internationally recognized Beatles recording experts Jim Berkenstadt and Belmo have put together *the most comprehensive guide ever written* about bootleg recordings of the Fab Four. The book includes: the most complete Beatles underground discography ever attempted (*over 1600 entries!*); interviews with several Beatles bootleggers; in-depth opinions of The Beatles (in their own words) on the subject of the black market; a photo survey of *bootleg trademarks and logos*; a bootlegger's family tree; details on how these tapes got from the vaults into the bootleggers' hands; *detailed history* of the major Beatles bootlegs and analysis of The Beatles' unreleased music from their very first recordings of 1958 to the last sessions of 1970; *over 225 photos and illustrations*; and a forward written by guitarist extraordinaire and avid Beatles fan, ADRIAN BELEW.

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Nick's Notes

By Nick Kocz

Rumors abound that we've reached the end of the road for new Beatles' product on the underground. Although we've been told this before, this time it's probably true. There may continue to be a plethora of desirable solo titles, but it looks as though the well has run dry on group stuff. With the exception of a hundred hours or so of GET BACK material that is!

This is inevitably going to change the way we look at new titles. Instead of having the choice between several discs comprised of a good percentage of previously unbooted stuff, we'll probably consider ourselves lucky when we find a disc with one or two new tracks. And, in many cases, we'll also see sonic upgrades of old boots.

Along these lines, there are several new boots worth mentioning:

Original Master Recording's ATLANTA '65 (MDCD 008) is a vast improvement over Red Robin's ATLANTA & SHEA. The concert is still not complete (nor will it likely ever be) but it's a lot cleaner to hear. More importantly, OMR speed-corrected the tape 10% so the Beatles no longer sound like chipmunks. Rumor has it that Vigotone will soon issue this upgrade with two other shows: 24 June 66 Munich and 21 August 64 Seattle! Be aware that Vigotone has consistently peddled inferior sources as OMR repackagings. Let's hope they don't botch the job this time.

Also available is a home-made upgrade to Beat's ORIGINAL MASTER RECORDINGS, though it's very hard to find. This set is produced on recordable CDs (CD-R). Its producer sought to create a drier but warmer mix than the Beat set and, to some extent, has succeeded. The drums and bass are pushed up in the mix. However, there are some instances where I think the bootlegger went a bit too far - like largely removing the tambourine from the left channel of "Love Me Do". Although others have raved, I'm not as enthusiastic about this set. If you have the Beat set already, there is certainly no need to hunt this one down. If you haven't got the Beat set, however, this one may be for you.

Desperado's LIVE AT THE STAR CLUB (DP3@) repackages a long out-of-print Japanese disc of recordings made at the Hamburg night spot. Since commercial CDs of this material are not available, Desperado's disc fills a large gap. Still, you may want to hold off for a while because Vigotone is talking about doing a two-CD Star Club set, combining all previously available tracks with some newly unearthed finds.

On the solo front, look for Strawberry's SONGS FOR PATTI - THE MASTERTAPE VERSION (STR004). It's one of several repackagings of the ALL THINGS MUST PASS acetate material that was originally reported in this column many months ago. Strawberry's version is heads and heels superior to all others. It is perfectly de-clicked and spruced up and unlike that dreadful

Black Dog pressing, no one went overboard on the No Noise treatment.

Speaking of ALL THINGS MUST PASS, another disc containing different songs from these same acetates will come out shortly. Word is that a two-sided acetate of George and Phil Spector is currently being shopped around. The disc is called ALL OUR YESTERDAYS - OR A WALK DOWN MEMORY LANE. It is said to have twenty songs including: "Down in the Valley", "The Hokey Pokey", "Ob La Di - Ob La Da", "Leaning on the Lamp Post", "That'll Be The Day", "The Great Pretender", and "River Deep Mountain High". The bad news is that the acetate is only 25 minutes long, so it's likely that it contains no real performances, just a lot of goofing around ala Johnny's 31st Birthday Party.

Last, reliable sources report that Yoko is filing for copyright protection for more of John's unreleased songs. The four new titles are "Soft Shoe", "Something Is Wrong", "Endless Mindless" and "Mirror Mirror". To my knowledge, only "Mirror Mirror" has previously appeared on boot.

Hopefully there'll be a lot more to report next time around.

LORDS OF MADNESS

Review by Nick Kocz

Masterdisc (MFCD 001)

- 1) Hey Jude (30 July 68, EMI; take 9). Same version as on UM6, where it has a fuller sound. Masterdisc tinkered with the drums here, much to the detriment of the song.
- 2) Revolution (10 July 68, EMI; take 13) Sans piano, this track sounds better on the vinyl LLT and Vigotone's REVOLUTION CD.
- 3) I'm So Tired (19 Aug 68; take 14, remix 1). Previously found on NOTHING BUT AGING, it is electronically cleaned and slowed to the proper speed.
- 4) Everybody's Got Something To Hide... (27 June, 1 & 23 July 68, EMI; take 12) This acetate is one of only two new pieces found on the disc. Unfortunately, all that distinguishes it from the better-sounding PETER SELLERS version is some brief pre-song chatter.
- 5) Sour Milk Sea (May 68, Kinfauns demo) A lot of the hiss has been removed from this track and on the surface, it sounds much better in the process; though Masterdisc largely removed the percussion. This disc proves that the electronically cleaned version of the Kinfauns demos is needed. Let's hope whoever does it remains truer to the original tapes though.
- 6) Circles (May 68, Kinfauns demo) Slightly better sound here, but who really cares to hear this clunker again?
- 7) While My Guitar Gently Weeps (25 July 68, EMI; take 1). This is the raw, unedited take. The sound quality is absolutely brilliant, far exceeding that on UM7 (to say nothing of LIVE AT ABBEY ROAD STUDIOS). This might be directly from the master tape and is generations ahead of the

other boots' sources

8) Julia (acoustic "morning moon" demo). A bit shorter than on 1968 DEMOS, where the sound is a bit muddier.

9) Not Guilty (8/9/12/Aug 68, EMI; take 102 - SESSIONS remix). This is not from the PETER SELLER'S TAPE, as reported elsewhere. Again, Masterdisc tampered with the track. This time, the keyboards are mixed down and/or out of the mix. The results, however, are interesting since the fine galloping bass lines are now fully exposed.

10) What's The New Mary Jane? (14 Aug 68, EMI; take 4) There's a drier sound here. The fuller sound of UM4 is preferred.

11) Yer Blues (13/20 Aug 68, EMI; edit of edit piece and takes 16-17) SELLERS versions, where it again sounds better.

12) Helter Skelter (10 Sep 69, EMI; take 21) Previously unbooted, this mono acetate is nothing more than a mix-down of the legit stereo mix. None of the mono mix's oddities are present. Except for the count-in, it's nothing special.

13) Cry Baby Cry. This was previously bootied as an electric guitar demo. Masterdisc cleaned the sound. The background voices are more defined and happen to sound like George and Ringo. Since the others are present, this may be from a studio session.

14) Revolution 9 - this is the alternate mono remix acetate from Vigotone's REVOLUTION. Unfortunately, the good folks at Masterdisc didn't think to de-click it.

15) Goodnight (22 July 68, EMI; take 34) PETER SELLERS TAPE version.

Comments: Until now, Masterdisc/OMR has rightfully earned respect for its quality products. When they repackaged old material, the sound quality was vastly superior to previous bootlegs. When they released new material, like SECRET SONGS IN PEPPERLAND, the results were phenomenal. As you can tell, however, this disc is a major disappointment.

The two new acetates are unimportant. Most of the studio tomfoolery performed on the other tracks fall flat. Thematically, the 1968 shotgun approach as been done before - witness those stupid OFF WHITE and WHITE ALBUM SESSIONS compilations. And the CD's packaging is, quite frankly, boring.

In short, we are left of the opinion that these guys just didn't care. Hell, they couldn't even bother to de-click their two new finds. Despite all that is wrong with the disc, I still recommend it for those who can afford to by a whole CD for an upgrade of one song. "While My Guitar Gently Weeps" is just that good. This disc, which is imported from Japan, will set you back at least \$50. However, it has already been knocked off by a domestic label and can be found for much less.



Correspondence ... Letters ... Observations ... Corrections ... OobuJoo

Hi Belmo,

Everybody I know, including you and me, dismissed VJ RECORDINGS (Beat #14) out of the box. Then I listened to it. The first track is a 13-minute interview with John Lennon that's among the best you'll ever hear from the early days. Rather than wisecracking his way through it, John is serious and reflective, and answers all the questions thoughtfully. He's one-on-one with the interviewer, so you get his full attention. One collector I know says it beats ANY interview found on Cicadelic's nine CDs (which I've never listened to). I even found hal Blaine's background percussion to be a real '60s timepiece, and it added to the listening experience. Highly recommended. Best wishes,
Pete Howard
ICE Editor-In-Chief

Hiya Belmo!

In Alf Bicknell's *BABY YOU CAN DRIVE MY CAR* he mentions that on Sunday 10th April 1966, "Spent most of the day at George's, just listening to the boys making some home tapes to take into the studio with them". Obviously not a session that Lewisohn would list in the *SESSIONS* book, but could this be the source of the rumored 1966 version of "Art of Dying"? Can we look forward to a Kinfauns 1966 tape? Who would have copies of this? The Beatles? Epstein? Mal and Neil? Dick James? George Martin would probably need a copy to help plan how songs were to be recorded.

On a different note, "Birthday" on *NOT FOR SALE* is quoted as being a fake. What if it is a Publishers Demo given to Dick James so that the words could be worked out for Music Publishing? And how come ALL the alternative versions of the songs we have on URT, UM etc. are only of Lennon/McCartney and Harrison's. Where are the early takes of the cover versions?

Thanks for the *BEST OF BELMO'S*. Chock full of good stuff. How come you don't credit people with stuff they send in? (The "Some Other Guy" second version, John's "Urine Test", and the "Beatles Secret Disc" articles.) Come on Belmo. That's just not cricket!
See you in the mail,
Ian Drummond

Dear Ian,

Sorry for not giving credit where credit is due. I get a lot of articles, photos, etc. from readers and I don't always keep good track of where they came from. I do appreciate them and so do the readers. So keep them coming and I'll try to do better.

As for your theories and questions about the working tapes, I just don't know. Anyone out there have any ideas?

Belmo

Dear Belmo,

I know a guy who compiled the *PISS OFF PETE* and *IT'S ALL TOO MUCH* vinyl boots. He told me a number of interesting things which should clear up a number of long-standing misconceptions regarding the two.

IT'S ALL TOO MUCH was the first of the two he compiled. This record was given two pressing runs; however, the guy I know only had involvement in the first pressing. The first pressing did not have the words "Made in Belgium" nor the serial number "B6" as listed in *LRE King's FIXING A HOLE*. Rather, this first pressing had no country of manufacture stated, was listed as "A Happy Porpak Production" and had a serial number of "Sex 3533". The artwork of the two was slightly different also. Unfortunately, a second pressed copy found its way into the hands of *LRE*, and subsequently, a poor review was written in his book. King complains of a number of cuts being distorted. However, on the first pressing the sound quality was perfect. Unscrupulous manufacturers, unbeknownst to my friend, had mastered the second pressing by taping a copy of the first pressing. In the process the manufacturers recorded from the original poorly (the levels were too high), hence the distortion.

LRE summarised the LP as a "waste of vinyl" yet this is not necessarily true. The LP was created to fulfill the demand for Beatles rarities in Australia. At the time of its release (1984) the tracks were not readily available to Australians, with this release quickly becoming highly sought after locally. It wasn't planned to be exported, or anything as grandiose as that.

PISS OFF PETE! was the second of the two compiled and was intended as a companion to the first. However, the songs on the finished LP were never the ones intended by my friend because the manufacturers hijacked the track listing (as *LRE* correctly pointed out, reissuing the *JOHNNY & THE MOONDOGS: SILVER DAYS* vinyl), and altered it severely. My friend disowns the boot, because with the exception of the artwork (which remained intact), the concept was completely changed. The LP was originally to contain some of the best BBC stuff (such as "Clarabella" and "Soldier of Love") as well as things like "Step Inside Love" and "Fool on the Hill" demo, but were ditched in favour of the manufacturers' selections. Only the Pete Best interview material was retained from the original lineup. Both LPs were sent to Singapore for manufacture, with my friend never seeing his tape or artwork ever again. Indeed, while he received copies of *IT'S ALL TOO MUCH* from the manufacturers, he never received anything regarding *PISS OFF PETE!* and ended up purchasing a copy through a German mail order service (which is where POP ended up being diverted to). Like the first release, POP was

created for the same humble reasons, and was never intended to be greeted the same way a Yellow Dog or Vigotone release is now.

Take care,
Simon Smith
Australia

Dear Simon,

Thank you for your very interesting and enlightening letter. Your friends' dilemma illustrates the problems which can occur when you become involved in the Black Market.
Belmo

Hela, Heba Belmo-a,

When I read Darren's letter in the last issue, my first reaction was to shake my head when he noted that the 16 July 1964 "Top Gear" performance of "A Hard Day's Night" included a (rather obvious) Harrison guitar solo from the CV. Naturally, I hauled out the Great Dane box to hear what the original version sounded like and discovered that the same guitar solo is evident (I even played Vol. 11 from the Beeb Trans. Series just to make sure and sure enough, they are all one and the same). Darren, I think you owe George Martin an apology.

If someone from Bag, Vigotone, Strawberry, etc is looking for a tasty Lennon boot to put on their fall schedule, I nominate a reissue of *LISTEN TO THIS PICTURE RECORD*, featuring Johnny's guest DJ stint with Dennis Elsas on New York's WNEW-FM, 28 Sept. 1974. It should include the *WHOLE* show, not just the spoken bits (Lennon brought a lot of cool Beatle-related wax to spin). I listen to this show about once a month; Lennon was in fine form (his commercials and weather reports are hilarious), making this one of the more durable solo Beatle radio appearances (that and Harrison's 1988 appearance on "Rockline").

Finally, in an effort to redress the absence of nude women in recent issues, I submit the following as a (somewhat tenuous) salute to the men who played on The Concert For Bangla Desh. This month it's keyboardist and "Youngblood" vocalist Leon Russell and a special friend.

Love & Kisses,
Mike Hockinson

Dear Mike,

Thanks for the letter and the suggestion for a bootleg. I doubt that any of our readers would do anything illegal (such as making underground records), but in case they do, I have to agree with you; *LISTEN* is a terrific record and deserves to be on a CD. And thanks for the photo of Leon. Can our readers find the photo elsewhere in this issue?
Happily yours,
Belmo

P.S. I've been hesitant lately to put nude photos in the newsletter now that I'm a respected author and well-loved public figure. But, as my hero John Lennon might say, "Go for it!"

Correspondence ... Letters ... Observations ... Corrections ... OobuJoo

Dear Belmo,

A bit of info I thought you might enjoy: I was friends with Nicky Hopkins and got to visit with him a week before his death. Showing him my Beatles collection of boots and things, I got him to open up about those days. I asked him how he got the session call to play piano on "Revolution", he said: "John called me...it was John's song, so John called me". He also said that since he was doing all the Stones records, him playing on a Beatles record caused a bit of friction between the Stones and the Beatles.

I told Nicky that I had a boot of "Revolution" before his piano overdub and his response was (in his best British accent), "Oh good, I'd always wished they'd given me one more stab at it... and now I can."

Nicky was a great musician and human being. We will miss him.

Signed,

J.P.

P.S. Nicky was a Beatles collector too.

Yvon from France sent the following updated info on BIG MAC'S LIVE TRACKS (Orange One):

"1882" is from August 21, 1972

"Old Siam Sir" is from Dec. 17, 1979 at the Apollo Theatre.

"Only Love Remains" is from The Royal Variety Performance of Nov. 19, 1986.

"This One" and "My Brave Face" are from June 7, 1989 recorded at Twickenham Film Studios for broadcast on Japanese TV.

"Matchbox" & "Blackbird" - June 13, 1990

"Hey Jude", "Get Out Of My Way" & "Biker Like An Icon" are from Saturday Night Live recorded March 13, 1993.

"Hi Hi Hi" & "Soily" were recorded in November 1975 in Melbourne.

Dear Belmo,

As well as being a Beatles fan, I also love Badfinger. In past issue some Badfinger releases have been mentioned or advertised with no further details: Badfinger's Evan & Evans (Tangerine Records), Ultimate Live Stereo Album Parts 1 & 2 (Vigotone) and Badfinger-Iveys: Complete BBC Live Sessions. Although you recently reviewed "Better Days" there was no detailed track listing. Is there a possibility of compiling a Badfinger/Iveys bootleg issue?

Mark Munro

Dear Mark,

I am not a big collector of the Iveys/Badfinger recordings. However, if they are any readers who wish to write reviews on these Beatles' proteges I would be more than happy to run them in a future issue. Or better yet, if there is any collector who would like to do a piece on "The Best Of" Iveys and Badfinger, just drop me a line and we'll work something out.

Belmo

Dear BBN Readers,

I'm a musician and audio engineer, and I have a theory on how the sound of "Sessions" (MDCD 002) was 'improved'. The guy behind this CD almost certainly ran his tapes through a DBX 'Over Easy' compressor/expander. He compressed the signal out of the signal (the levels are wonderfully even on VU meter) and then expanded it by an outrageous amount to restore the dynamics...and then some. It may also have been processed through a BBE Sonic Maximizer for an even larger soundstage. There is also an obnoxious amount of noise reduction applied. If you listen to this disc with headphones, you'll hear a sea of noise-reduced noise fade out after the last note of each song. For some reason, all the songs have been pitch-corrected but four: "Come and Get It", "Mailman", "How Do You Do It" and "909".

I have no explanation for the audio malfunction in the left channel of "I'm Looking Thru You" - I've never heard it before on the LP or any CD of same. Best thing about this CD: "While My Guitar" and "That Means A Lot" benefit greatly from the compression. Two worst things about this disc: Tape copies of this disc made with Dolby B or C NR sound like crap. However, if you record it with no NR and play it back with

B NR, it actually improves the signal-to-noise ratio. Weird! 2) There are 40:00 of blank disc after the songs are over. The guy could have messed with some more songs.

One of these days, some label will hire a qualified recording engineer to master their tapes and we'll get A+ quality Beatles. Hey you at Yellow Dog, I'm talking to you!

Yours,

Ken Smith

Belmo,

On "Eggs Up" Denny Laine sings the first half of the verses on "I'm Getting Closer" while Macca sings it all on the CV (commercial version).

The little harmonium riff that John plays from the "First US Visit" video booned on "The Ultimate Collection 1" mistakenly titled "Strawberry Fields" is strangely enough the verse chords of Harrison's "Something", but in the key of D. The CV is in the key of C.

On "Songs For Patti" the reason "All Things" starts and stops is that the engineer/producer thinks there is too much delay on Harrison's voice. As the first run goes you hear the delay lessened to a satisfactory level and then the tape rewinds. An acetate is not supposed to be perfect so it just got left on. No big deal.

I still contend that the "I Want You" on ROUGH NOTES is not even the Beatles, much less Paul singing it. Proof? First of all it doesn't sound like the Beatles or Paul. Second, Feb. 22 all the Beatles were apparently present. This take (fake) has just 3 instruments and the tempo varies so much it can't be ever-steady Ringo on drums.

That's all for now,

Rick Norris



Leon Russell relaxing with a friend after his gruelling Bangla Desh gig!

What's The News Mary Jane?

Renato Facconi Reports

Our Italian reporter fills us in on the new releases from around the world!

McCartney: DOME IN REHEARSAL (CD) from Fukuoka Dome Nov. 18, 1993. Sandwich Rec.

Lennon: MSG BACK IN 72 / THEY SAY IT'S YOUR BIRTHDAY (CD). Lennon's "One to One Concert" (evening show) and songs from the 50th Birthday Special.

McCartney: PAUL IS LIVE IN CONCERT ON THE NEW WORLD TOUR (Nice Music CD-V 8827). Double CD-ROM. Same as the laser/video disc. Macca for the first time on CD ROM.

Beatles: THE BEATLES STORY (Hit Mania Series HM 005). A 12" box set containing one CD, one VHS video, one audio tape, one booklet. It's one of those things (made in Italy) to avoid. It seems to be a legit issue: the booklet is poor with B & W photographs, the video is the usual "Alone & Together" film, and the audio tape and CD contain the same songs (all CVs).

Gary Wright: FIRST SIGNS OF LIFE (Triloka Records) CD. It contains "Don't Try To Own Me" with Harrison on backing vocals.

Beatles: I BEATLES DOPS I BEATLES / 30 ANNI DOPO LET IT BE...ATLES (Opti.Mes) CD. This CD is sold together with an Italian monthly magazine called "Class" and it contains live songs from The Beatles alone and together.

Harrison: MY SWEET WASHINGTON (Golden Delicious GD-001) CD. Same as Mistral Records "Live/Washington 74" CD (MM 9106), but with two more tunes sung by Billy Preston: "Nothing From Nothing" and "Outta Space".

Beatles: THE BEATLES AND JIMMY NICOL (desperado records DP1) CD. Of interest here only 17 seconds of VERY DOUBTFUL drums practicing ("I Saw Her Standing There") by Jimmy with apparently The Beatles chatting at Abbey Road, Studio 2, afternoon June 3, 1964. The rest are interviews and incomplete shows from Holland, Copenhagen and Adelaide.

Lennon: SAN FRANCISCO BAY BLUES (Oil Well RSC CD 084) CD. The people at Oil Well Records have made another record to avoid. It contains songs from "Imagine" sessions, while on the sleeve you read it was taken from a live concert in San Francisco, California.

Beatles: BUDOKAN 1966 - MIAMI (HQ, HQ 10) CD digipack. Taken from two different laser discs. Budokan Harll 1966 and Miami 1964.

McCartney: PAUL MCCARTNEY & THE WINGS - OVER SEATTLE (Off Beat Records XXCD-15). CD. Live in Seattle Kingdome. June 10, 1976. Incomplete.

Beatles: THE FAN CLUB TAPES - VOL. 1 (Three Hundred Records PD TH 03) 12" Picture Disc. Everything in the picture disc has been released.

Beatles: LIVE IN ATLANTA '65 (Balboapop) is releasing this supposed soundboard tape recently discovered at a radio station. Not yet heard.

Strawberry Records is said to be releasing the McCartney and Costello appearance at St. James Palace from March 23 of this year. It will include Macca and Costello performing "Mistress and Maid" and "One After 909" (not aired), Macca doing "For No One", "Yesterday", "Eleanor Rigby" and "Lady Madonna".



Yellow Cat will soon be releasing a multiple Cd set of Macca's OOBU JOOB radio series. The first release will be a 2-CD set of the Memorial Weekend Show with bonus cuts. Future discs will also feature unreleased tracks from Yellow Dog's vaults. Watch for similar releases from competing labels.

The Beatles: GET BACK JOURNALS PART TWO (Vigo 138-145) 8 CD Set from Vigotone. This set is meant to compliment Part One and features 9 hours of material from the Twickenham sessions and features 2 hours of previously unreleased material. Package will be similar to the Buddy Holly set (superb!) and will include a booklet of rare photos and text about the Get Back Sessions and the history of its appearance on bootleg LPs and CDs. Due out any day now.

Upcoming Boots

George Harrison: PIRATE SONGS (Vigo 146) CD from Vigotone. Will feature "Mo", George's tribute to Mos Ostin, previously available only on a promo CD. Also: demos for "Dark Horse" and "Sue Me Sue You Blues" as well as rare TV tracks, "The Pirate Song", "Devil and the Deep Blue Sea" and 8 songs from George's songbooks released in the late 80's in expensive collector's editions.

The Beatles: ATLANTA '65 / MUNICH '66 / SEATTLE '64 (SP 145) Spank Records. A copy of the excellent but expensive Japanese CD of the live concert from Atlanta '65, filled out with a superior version of the Munich '66 show. And the Seattle 1964 concert is thrown in for good measure.

Iveys: SOMEDAY WE'LL BE KNOWN (1968 Demo Tape) on Spank. See article about this tape in the previous issue of BBN for song listings.

Beatleg Books R Back

Through a special arrangement we are offering for a short time the following books published by Storyteller Productions:

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Beatleg News Exclusive Report!!!

Paul McCartney & Steve Miller Record New Music

Special Report by Belmo

Cincinnati, Ohio / July 17, 1995: In an exclusive conversation, Steve Miller described to me the recent recordings which Paul McCartney and he made together this past spring.

I had the good fortune of spending about 20 minutes alone with recording legend Steve Miller before his recent concert at Cincinnati's Riverbend Stadium on July 17, 1995. Steve was animated as he told the story of Paul's phone calls to him from earlier this year. Paul wanted to get with Steve to record a few tunes. (The last time they had recorded together was in 1969 when Paul played bass, drums and sang on Miller's "My Dark Hour".)

The sessions became reality in late spring of this year when Paul, Linda, son James and recording wizard Geoff Emerick travelled to Miller's Seattle studio for a week to lay down a few tracks and just get a "feel for each other". According to Miller the two of them developed an immediate rapport.

Said Miller, "I was thrilled to be working with a Beatle!...Paul was very relaxed, yet he was also professional and quite focused". Steve went on to say that Paul had come with some song ideas for them to record. And Steve also had several of his own songs which he thought might work as well.

Their first session was just the two of them with acoustic guitars playing through some standard tunes. Miller was excited that they seemed to know just what the other was going to do. "It was amazing", exalted Steve. He told me that he couldn't stop smiling the whole time.

Once they had taken those first steps, the serious (yet still fun) business of recording the new songs began. Miller and McCartney worked a week in Seattle, then they later met at Paul's studio outside London where two more weeks' worth of music was put to tape.

While the songs are untitled at this point, Miller did tell me that they have SIX SONGS recorded so far - two are "blues oriented" and the other four have a "Beatles feel" to them. Each took turns singing lead and background vocals. Steve played guitar while Paul provided bass, drums, guitar and piano.

Members of The Steve Miller Band are expected to add further instrumentation to some of the tracks.

Steve conveyed to me that the songs he brought to the sessions were a "little rougher-edged". He wanted to hear Paul in a "grittier" form. Steve went on to say that Paul is an amazing and talented musician. "People don't know the real Paul McCartney. The man is a great blues artist and he can play jazz with the best of them", said Miller.

Elaborating further on McCartney's abilities, Miller described Paul's capacity to write music almost effortlessly and on a whim. "Paul, in one session, wrote a song in about five minutes for him and I to play. He even had my parts laid out for me. He is a genius. There has never been anyone else like him."

Steve described Paul as being very focused during their sessions. Paul knew just what he wanted and how to get it. And at the same time he was relaxed and very personable. Miller went on to describe Paul as a "truly nice person".

While Steve has a copy of the Miller/Macca songs, he said the tape quality is inferior. Miller surmised that Paul and his engineers are aware of the possibilities of bootlegs, so they were not comfortable in letting high-quality copies leave the studios.

What is the future of these rare and exciting recordings? Miller doesn't know. Paul has the tapes and there is talk that the two men will return to the studio this winter for more recordings and some further work on the existing tracks.

Will there be a Miller/McCartney album? Steve couldn't say, but the hope is there that an album will result. I certainly hope so, as an album with these two on it would be destined to be a monumental work of songwriting and musicianship.

In addition to discussing their sessions, Miller also reported to me on the two new Beatles songs which Paul played for him. These songs, of course, are "Free As A Bird" and "Real Love" and will be the highlights of the upcoming Beatles six-CD box set of rarities we've all been waiting for.

"When the public hears 'Free As A Bird', said Miller, "they will gain a new appreciation of just how great The Beatles are...and will understand just why The Beatles were the most influential group EVER."

Steve described the song as being a true Beatles composition and, yet, it is a song of 'today'. As Steve told me, "It is grungier than any of the songs being recorded by today's new groups. Plus, George Harrison's guitar playing is amazing."

Miller said George Martin did a fantastic job getting Lennon's original tape corrected in tempo and speed so the other Beatles could add their tracks.

Steve said he became very emotional when he heard "Free As A Bird". Hearing John's vocals and the others was a moving experience for Miller. And though "Real Love" didn't have the same emotional impact, Steve said it is a classic Beatles song.

My thanks to Stevie (Guitar) Miller for being so gracious and so generous with his time. His enthusiasm for the new songs is contagious. I find I can't wait to hear the new Beatles songs and the songs Miller wrote with McCartney.

I also want to thank my good friend, Billy Peterson (bassist for The Steve Miller Band) and Norton Buffalo (harmonica player extraordinaire for The Steve Miller Band). You guys are great. I'll see you again soon.



OObU JOObU Radio Chronicles

Review by Steve Loveless

Compact Discs/Label Unknown

OObU JOObU Part 1

- 1) YEAH, YEAH / Acousticguitar bit
 - 2) WELCOME TO OObU JOObU
 - 3) ILOST MY LITTLE GIRL / Soundcheck
 - 4) FIXING A HOLE / Rehearsal
 - 5) OObU JOObU
 - 6) BRING IT ON HOME / Soundcheck
 - 7) FOOL ON THE HILL / Rehearsal
 - 8) CAN'T BUY ME LOVE / Soundcheck
 - 9) OObU JOObU
 - 10) C MOON / Rehearsal
 - 11) EBONY AND IVORY / Studio outtake
 - 12) OObU JOObU
 - 13) ITS NOW OR NEVER / Rehearsal
 - 14) OObU JOObU
 - 15) BIKER LIKE AN ICON / Soundcheck
 - 16) MISC. MUSIC
 - 17) WE CAN WORK IT OUT / Rehearsal
 - 18) CINDY LOU / Soundcheck
 - 19) PUT IT THERE / Rehearsal
 - 20) OObU JOObU
 - 21) TUTTI FRUTTI
- RUNNING TIME: 45 minutes**

OObU JOObU Part 2

- 1) OObU JOObU
- 2) IWANNABE YOUR MAN / Soundcheck
- 3) OObU JOObU
- 4) BACK IN THE USSR / Rehearsal
- 5) AINT THAT A SHAME / Rehearsal
- 6) OObU JOObU
- 7) THE LOVERS THAT NEVER WERE / Demo with Elvis Costello
- 8) LET IT BE / Rehearsal with mock intro
- 9) DONTGET AROUND MUCH ANYMORE / Rehearsal
- 10) OObU JOObU
- 11) I LOVE THIS HOUSE / Unfinished
- 12) THERE'S A LEAK / From Backyard Tape
- 13) ROCK ISLAND LINE / Rehearsal
- 14) OObU JOObU
- 15) NEW MOON OVER JAMAICA / Demo
- 16) YOU KNOW THAT YOU'RE SUCH AN INCREDIBLE THING / Rehearsal with Linda on vocals
- 17) HEY JUDE / Rehearsal - mock version
- 18) SPIES LIKE US / Demo
- 19) OObU JOObU

- 20) CUMBERLAND GAP / Rehearsal
- 21) LOVE MIX / Unreleased song
- 22) SINGING THE BLUES / Soundcheck
- 23) ATLANTIC OCEAN / Unfinished song

I just received this tape of two CDs of new material that is being aired by Paul this summer on his radio show OObU JOObU. Because of the very limited number of radio stations in the country that picked up the Westwood One show (I heard it was only 22), I'm sure a lot of you folks will be happy to start getting some of this new material.

To start with let's get all those OObU JOObU tracks out of the way. They are short theme pieces specifically recorded for the show and done in a variety of musical styles. Some of them are even a bit catchy and none run longer than a minute or so.

"The Lovers That Never Were", "New Moon Over Jamaica" and "Spies Like Us" are demos on Part 2, all very nice to hear and incomplete as Paul finds it amusing to segue each into the commercial versions of the songs where the bootleggers fade out. The most disappointing to not hear complete is "New Moon", done in a reggae style in sharp contrast with the Johnny Cash version. Part 2 has a few 'unfinished' songs on it, also incomplete. "I Love This House" has David Gilmore on guitar, while "Love Mix" and "Atlantic Ocean" are both Paul's heavy dance beat type material - the latter being the better.

As you can see by the track listing, the vast majority of material is soundcheck and rehearsal material taken from Paul's last two world tours. Dates and venues are mostly unknown because Paul introduces most songs as anonymous 'blast from the past' or 'through the mists of time'. Apparently Paul doesn't think anyone cares about where or when something was recorded. Several have some unique qualities that are worth noting. "Bring It On Home" with a nice extended jam, "C Moon" with its reggae intro, and the heavy funk

"You Know That You're Such" with Linda on vocals (but it's not bad - really!)

Paul, as usual, delves heavily into the oldies bin for his pre-concert material. We're treated to two skiffle standards, "Rock Island Line" and "Cumberland Gap". We also great new versions of "Don't Get Around Much", "Ain't That A Shame", "Lindy Lou", "It's Now Or Never", and "Singing The Blues". "I Lost My Little Girl", "Fixing A Hole", "Biker Like An Icon", "We Can Work It Out", "Put It There", and "Back In The USSR" are all fairly straight forward runthroughs. "There's A Leak" appeared on the Backyard Tape but Paul felt it needed a bit of cleaning up and mixing before being suitable for airplay.

Next comes the tongue-in-cheek department with "I Wanna Be Your Man" and "Can't Buy Me Love" both done in the same arrangements used in the UP CLOSE performance. "Let It Be" starts out with a silly beginning but soon levels out to the standard arrangement followed by "Hey Jude" which is silly (but quite refreshing) all the way through. "Tutti Frutti" is also none too serious.

Probably the most interesting track on these discs is the "Ebony and Ivory" studio rehearsal outtake. (This surprises even me because I never really liked this song!) I guess I'm especially fond of studio outtake material and this illustrates Paul and Stevie having a great time noodling around with the song.

The sound quality is excellent throughout as the mastering was done from the radio station CDs. The two discs were derived from the first four (out of about 16 shows) and should be available soon after you read this. A copy of the cover art I saw was line art and looks a little plain, but I'm told some color is being added. I'm also told that the DOG folks dropped their plans for their discs like these in favor of reproducing each broadcast in its entirety. That way you can hear all of Paul's sound effects records, his cute voices, juke box records and Linda's imitation meat recipes. Believe me, the music is far more enjoyable out of the context of the show. By the end of the summer we'll be as tired of the OObU JOObU theme as we got of "Beef Jerky" and Elliot Mintz's voice.



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Are you ready for...

The Best of Belmo's Beatleg News

The First Seven Years



Readers' requests for back issues (now virtually nonexistent) prompted this publication. So rather than reproducing every page of every issue, I've selected the best articles, artwork, photographs and letters from the first seven years of BBN. In addition, I've written a new piece detailing what I believe are the *Best of the Beatlegs*. These are the **MUST HAVES** for any serious collector of Beatles Bootlegs.

And as an added bonus this 52-PAGE magazine has a color cover.

So, you ask, how can I get my copy of *The Best of Belmo's Beatleg News*? Read on...

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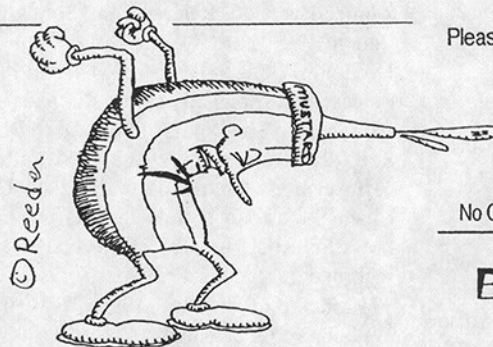
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OCT
1995

BELMO'S

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BEATLEG NEWS

Since



1987

THE INTERNATIONAL NEWSLETTER FOR COLLECTORS

George's Pirated Songs

Vigotone Comes Thru With A Winner



Pirate Songs

George Harrison

Vigotone (Vigo 146) CD

Harrison fans have a lot to cheer about with the release of "Pirate Songs" on the Vigotone label. Though most of the songs have appeared on various bootlegs over the past few years, the sound quality is excellent on all and most likely is the best we can expect.

The one new song is "Mo" and was originally recorded in 1977 and was meant for the 1978 "George Harrison" album. It finally made it onto the 6 CD promo set released earlier this year by Warner Brothers. George had written the song for then head honcho Mo Ostin of Warner. Mo had evidently nixed several attempts by George to place the tribute on a couple of his records. It is a beautiful song and is vintage Harrison. This song alone makes purchasing the disc a necessity.

Here are the tracks on "Pirate Songs":

- 1) The Pirate Song (2:17): Rec. 1975 for "Rutland Weekend Television".
- 2) Bangla Desh (3:52): Rec. 1971. This is the alternate mix.
- 3) Deep Blue (3:39): Rec. 1971. Another alternate mix.
- 4) Miss O'Dell (2:22): Rec. 1973. Alternate version from acetate. The "no laughing" version borrowed from GH's sister.
- 5) Dark Horse (4:18): Rec. 1974. Demo.
- 6) Sue Me Sue You Blues (3:01): 1972. Demo version given to Jesse Ed Davis.
- 7) Mo (4:52): Rec. 1977. Released in 1995.
- 8) Life Itself (4:21) Rec. 1979. Demo.
- 9) Hari's On Tour (Express) (4:47): Rec. live in 1974 in Largo, Maryland. Released on "Songs By George 2".
- 10) For You Blue (4:10): Same as above.
- 11) Sat Singing (4:26): Rec. 1980. Remixed version. Released on "Songs By George".
- 12) Lay His Head (3:50): Rec. 1980. Same as above.
- 13) Flying Hour (4:34): Rec. 1978. Remixed version. B-side of "Got My Mind Set On You".
- 14) Tears Of The World (3:46): Rec. 1980. Remixed version. Released on "Songs By George 2".
- 15) Hottest Gong In Town (3:36): Rec. 1986. Released on "Songs By George".
- 16) Between The Devil And The Deep Blue Sea (2:36): Rec. 1991 at a London performance. Aired June 6, 1992 on UK Channel 4 as part of a documentary called "Mister Roadrunner". Cab Calloway recorded the song in 1931.
- 17) Maxine (3:39): Rec. 1990. "Traveling Wilbury's Vol. 3" outtake.



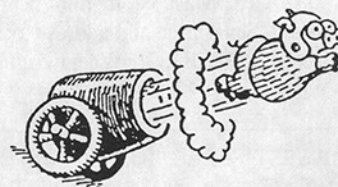
18) End Of The Line (3:09): Rec. 1988. Outtake from "The Traveling Wilburys Vol. One".

19) My Sweet Lord (4:31): Rec. 1970. This is the 45 mix released in the U.S. on November 23, 1970.

This is an excellent compilation of Harrison rarities. The CD comes in a full-color paper box and has a 16-page booklet filled with good liner notes and lots of photos. There is even a color section with photos of George's guitars (probably lifted from GUITAR PLAYER magazine).

It is hard to find anything wrong with this disc. Vigotone might have included more B-sides (such as "Zig Zag") and alternate mixes. Other than that, this is a near perfect set. Find it and buy it.

Belmo's Rating:
Sound Quality: A
Material: A-
Packaging: A



Prince Charles Is Finally Booted (er...Bootlegged)!!!

A Royal Performance

Paul McCartney, Elvis Costello &
Friends

Strawberry Records (STR 005) CD / 66' 17"

This stereo disc from Strawberry Records (a subsidiary of Yellow Dog Records) contains the complete performance from London's St. James Palace of March 23, 1995.

The first half of the disc features Paul's classical pieces being performed by Anya Alexeyev, Willard White, Michael Pollock, Sally Burgess, Maria Castronari, Neil Thornton and The Brodsky Quartet. These are interesting as they illustrate Paul's skills at classical music writing and arrangement. I have to admit, though, that I skip these songs so I can listen to the second half of the disc.

Here are the tracks from the rest of the CD:

* The Birds Will Still Be Singing: Costello and The Brodsky Quartet performs a Costello original.

* One After 909: Paul and Elvis perform this song which was not aired by the BBC. A rare cut.

* Mistress and Maid: Paul and Elvis again. A duo writing project as well.

* For No One: Performed by Paul and the Brodsky Quartet.

* Eleanor Rigby: Same as above.



* Yesterday: Paul and the Brodsky Quartet.

* His Royal Highness Himself (Prince Charles) makes a short speech. Heavy stuff here, folks!!

* Lady Madonna: Paul and the Brodsky Quartet.

This is a nice piece and will be a welcome addition to fans of Paul McCartney and Elvis Costello.

Belmo's Rating:

Sound Quality: A

Material: A

Packaging: B



Atlanta*Munich* Seattle

Spank Records (SP 145) CD

Total Time: 69' 10"

Spank Records spared no expense in the packaging of these three live performances by The Beatles. Too bad they couldn't have cleaned up the sound on these poor quality audience recordings. Historically, these concerts are worth having in your collection. But for listenability, forget it. You might play this CD once and that will be it. That is, unless you are a glutton for punishment and you enjoy hearing The Beatles trying to play over the screams of teenyboppers.

For what it is worth, here is a rundown of the concerts and their track listings:

ATLANTA STADIUM / Atlanta, Georgia/ August 18, 1965

- 1) Intro by Paul Drew
- 2) Twist and Shout
- 3) She's A Woman
- 4) I Feel Fine
- 5) Ticket To Ride
- 6) Everybody's Trying To Be My Baby
- 7) Can't Buy Me Love
- 8) Baby's In Black
- 9) I Wanna Be Your Man
- 10) Help!
- 11) I'm Down

CIRCUS KRONE / Munich, Germany, June 24, 1966

- 1) Rock And Roll Music
- 2) Baby's In Black
- 3) I Feel Fine
- 4) Yesterday
- 5) Nowhere Man
- 6) I'm Down

SEATTLE CENTER COLISEUM / Seattle, Washington, August 21, 1964

- 1) Twist and Shout
- 2) You Can't Do That
- 3) All My Loving
- 4) She Loves You
- 5) Things We Said Today
- 6) Roll Over Beethoven
- 7) Can't Buy Me Love
- 8) If I Fell
- 9) I Want To Hold Your Hand

The Seattle concert makes its first appearance on disc. This is from a tape which has been circulating among collectors for years. The music on this disc is inferior to the quality of that tape and it is incomplete as well. Your guess is as good as mine as to why the bootleggers felt it necessary to press this concert in this form onto disc. Yuk.

The best thing about this release is the very nice booklet which accompanies the disc. It features some rare color photos of the Fab Four and liner notes lifted from Tony Barrow. It also has reproductions of newspaper articles printed at the times of their shows. Cool.

So, should you rush out and buy this disc? I say no. But if you are a completist you are going to buy it anyway. You won't listen to it more than once and that is the test of a true collector. Argh! Am I wrong? Does anyone out there really listen to these live recordings? Or do you (as I suspect) set the disc on the shelf where it gathers dust?

Belmo's Rating:

Sound Quality: C- to D

Material: C

Packaging: A

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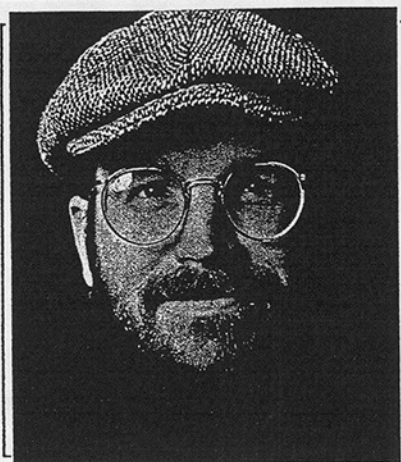
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Scott Dailey

"Bootlegs are illegal. We don't sell them we only report what's in them."

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Belmo's Comments

Welcome to the "End of the Summer" issue. It has been a long, hot summer (and in more ways than one!). But with the fall comes cooler times and a more relaxed atmosphere. I think.

While the news hasn't been all that good for collectors (and manufacturers) of bootlegs, a few goodies have slipped through as is evident by the reviews in this issue. A large number of bootlegs have been seized in recent weeks both here in the United States and in Europe. The crackdown has a lot of people scared. It appears that this time the Bootleg Police are having an effect on the business of underground music. I guess we will just have to wait and see what comes of all of this.

Rumors that the bootleggers have tapes of the recent "Free As A Bird" sessions seem to be unfounded. Pity. Wouldn't it be something if the bootleggers released the song before The Beatles! The other rumor is that Paul, Ringo, and George will be touring next year. Sure. And Elvis will be joining them on stage!

Some of you have written to say you cannot find BLACK MARKET BEATLES at your local book sellers. As I have discovered, from the time of a book's printing to the time it reaches the stores can be MONTHS! The system for distribution is generally very slow unless you are a Stephen King or an Anne Rice. So don't give up on the book. Either go to your local store and ask them to order the book, or order the book directly from the publisher (see ad elsewhere in this issue).

Reviews on the book have been terrific. It really pleases me that it has been so well-received. The biggest complaint has been that Beatlegs are not reviewed in the book. This was discussed by Jim and I, and we came to the conclusion that to do the reviews justice we would have to write a second book to cover the material. So hang in there a while and we'll see if we can put together a book or a magazine with Beatleg Reviews.

Beatfest was a blast this year. Had a chance to meet many of you in person, and Jim and I signed a couple hundred copies of BLACK MARKET BEATLES. We were also guest speakers during the Authors' Panel Discussion. Thanks to those

eight or nine folks who attended! Ha! Ha! It was a fun time. Our next stop is Toronto in November where we will be appearing live on "Much Music" - a live cable show available in North America.

For viewers of CNN's "Showbiz Today", you might have caught Jim and I being interviewed about our book this past August. It was a gas being in New York City. And for you media watchers, look for us in NEWSWEEK in late October or early November. I was interviewed for a Beatles story about the new music being released in November. We'll also be mentioned in TIME and MUSICIAN.

If I can bang our own drum for a bit, here are excerpts from what reviewers had to say about BLACK MARKET BEATLES:

DISCOVERIES: "BLACK MARKET BEATLES represents an important step forward in the area of record research, where specialized collecting areas come under detailed scrutiny. As such, it's a vital work."

And reviewer John Koenig went on to write: "Belmo's Beatleg News is enthusiastically written, conveying an ambitious spirit sadly lacking in so many zines these days. Belmo and crew love the Beatles music, and pitch right in with straight forward, tell-it-like-it-is reviews of new bootleg releases. BBN gets a thumbs-up from me for attitude and service to their audience."

CITY BEAT (of Cincinnati) reviewer John James writes: "Black Market Beatles is the be-all and end-all masterpiece that looks deep into the history, thrills and unlimited hunger for live and unreleased studio recordings by the Fab Four. This pop tome of Beatles bootlegs is much more than its discography of over 1600 entries - it's fascinating stories spun by the bootleggers themselves, in depth analysis of the most significant black market releases and The Beatles' opinions of their own bootlegs."

Allen Wiener (noted Beatles author) wrote in GOOD DAY SUNSHINE: "Through knowledge and skillful writing, the authors have put together a volume that is both informative and entertaining. Both the devoted collector and the more casual fan will find the book appealing, and the authors have seasoned their knowledge with smooth prose and a sense of humor. More importantly, they have enriched their findings with a genuine feel for the significance of the lost recordings and the history of bootlegging."

We all know that Paul, Ringo and George recorded "Free As A Bird" and "Real Love" as well as some "incidental instrumental" music. And we know that they were working on a third song by John, but one which has remained a mystery until NOW. Two separate sources have confirmed to me that this third song was Lennon's beautiful piece entitled, "Grow Old With Me". Too bad the three Beatles didn't finish it. I think it would have been a better choice than "Real Love". Still, we may hear their version of it if they go back into the studio again someday soon.

A number of publications picked up my story on the Steve Miller / Paul McCartney collaboration. It seems BBN scooped everyone on this one! Now, let us hope that we will someday hear their songs.

Hey, you nice people at Yellow Dog/Orange/Black Dog/ etc, when are you going to release those "Orange CD's" you told us about last spring? We are all dying to hear that music. They will sell like hotcakes! Also, be less generous in your usage of the EQ. If it ain't broke, don't fix it. Thanks.

That is enough yapping on my part. Hope everyone enjoys this issue. As always, if you have any news please pass it on to me. We are partners in this and I couldn't do it without your help. Thanks from Kentucky and keep on Beatling!

The Authors (Jim & Belmo)



Yesterday and Today

(DPRO - 79960) CD

This disc purports to be a "Capitol Promo Only" release. Don't believe it for a minute.

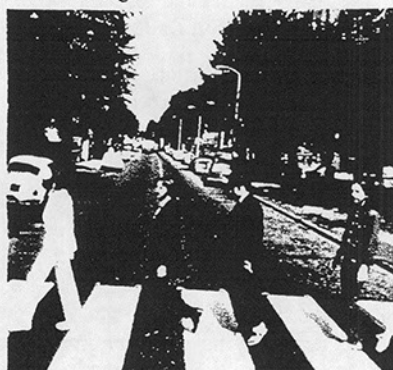
This disc is merely a copy of Capitol's YESTERDAY AND TODAY album from 1966. It has nothing to recommend it, unless you just want it for the American line-up of the tracks.

Abbey Road "Anthology"

(DPRO - 79961) CD

Here is another "why bother" reissues of the Abbey Road outtakes. This is the same as the previously bootlegged ABBEY ROAD NW8.

What is nice about this disc is the color booklet which features a fold-out of six shots from the photo session of The Beatles crossing the street. Five of the shots are outtakes and are of fairly nice quality. In addition, the liner notes are informative and entertaining.



The Beatles In Italy: 1965

Bulldog Records (BG CD 006)



In what may be one of Bulldog Record's last releases, **THE BEATLES IN ITALY 1965** scores big on packaging. However, the sound quality is seriously flawed. Not only is the quality of the sound lousy, but the disc clocks in at a mere 36 minutes and 20 seconds. Yeow.

Here is a rundown on the tracks:

Milan (June 24, 1965)

- 1) Twist And Shout
- 2) She's A Woman
- 3) I'm A Loser
- 4) Interview

Rome (June 27, 1965)

- 5) Twist And Shout
- 6) She's A Woman
- 7) I'm A Loser
- 8) Can't Buy Me Love
- 9) Baby's In Black
- 10) I Wanna Be Your Man
- 11) A Hard Day's Night
- 12) Everybody's Trying To Be My Baby
- 13) Rock And Roll Music
- 14) I Feel Fine
- 15) Ticket To Ride
- 16) Long Tall Sally

Both shows have been previously bootlegged and are of abysmal quality. If you purchase this release, it will be for the packaging: a T-shirt (size large) depicting The Beatles in yellow and black with "The Beatles in Italy 1965" silkscreened on white and for its two Italian only posters (2' X 3') of "Help" and "A Hard Day's Night". These are very cool reproductions of the originals. This box set also includes 16-page color booklet (12' X 12") with photos of the Fab Four in Italy as well as reproductions of Italian magazine and newspaper articles.

Expect to shell out about \$50 to \$75 for this boxed set. This is definitely for completists only.

Belmo's Rating

Sound Quality: C- to D+

Material: C-

Packaging: A

The Complete Works

Rory Storm & The Hurricanes

Street Records (RS01) CD

Review by Jeff Jerdon

"Loads of successful artists came out of Merseyside in the 60's but loads more were left behind. The undeniable conclusion was that there was so much talent that only so many could get the breaks.

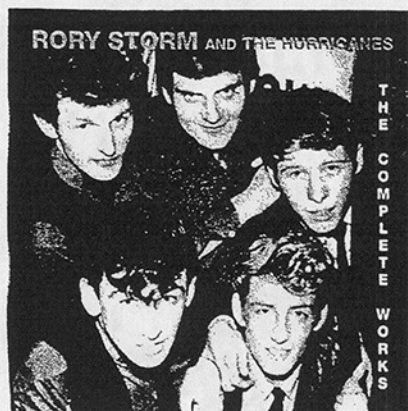
Among the unlucky bands was Rory Storm and The Hurricanes. Their lack of chart success was simple - only five titles were ever released and Rory was featured on just three of them". Thus begins the liner notes to this package that collects all five of those obscure tracks together for the first time.

The five tracks were all taken from vinyl and the quality is actually quite good with only minimal surface noise evident. These were most likely de-clicked. Tracks 1, 2 and 3 were taken from the two volumes of "This Is Merseybeat", which was released in 1963 where producer John Schroeder set up a mobile unit in the Rialto Ballroom and recorded 20 bands in two days.

Rory and the boys were without a drummer at the time so Brian Johnson stood in. Lou Walters sings lead on "Dr. Feel Good" and "I Can Tell". Tracks 4 and 5 are the only actual records released by Rory and The Hurricanes and it's their version of "America" from Leonard Bernstein's "West Side Story". It's also the only record ever to be produced by Brian Epstein. It also features Ringo Starr, Shane Fenton (aka: Alvin Stardust) and Brian Epstein on backing vocals!

The "B" side "Since You Broke My Heart" features Lou Walters on vocals. The booklet contains a relatively in-depth history of The Hurricanes from their beginnings to Rory's tragic death on September 27th, 1972 at the age of 32, along with his 64-year old mother, which an inquist decided that both mother and son had carried out a bizarre suicide pact - overdosing on alcohol and sleeping pills.

The booklet includes a new insight into the possible real explanation of Rory's death. From an interview in 1983/4 with writer Spencer Leigh, Alvin Stardust claimed Rory's death was an accident. He claimed Rory was ill with a chest condition and couldn't breathe properly.



Stardust Finally Explains Rory Storm's Death

"He found it difficult to sleep, so he'd taken his pills with a drop of Scotch, which had doped him completely. At the post-mortem it was established that he hadn't taken enough pills to kill himself. It had been nothing more than a case of trying to get some kip, but because he was so weak, his body couldn't handle it. He died in the night and his mother found him. She must have felt she had lost everything. I think she took an overdose, but I'm convinced Rory didn't."

For most of us this collection will be the only way of getting a chance to hear these obscure tracks, which is unfortunate because this CD is going for \$20 - and that is a little steep for a disc just shy of 13 minutes of music! You decide.

THE TRACKS:

- 1) Dr. Feel Good (C. Smith)
- 2) I Can Tell (C. Willis)
- 3) Beautiful Dreamer (Traditional)
- 4) America (Bernstein/Sondheim)
- 5) Since You Broke My Heart (D. Everly)



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Someday We'll Be Known

1968 Demo Tape

IVEYS

Spank Records (SP 142) CD 59' 13"



Badfinger fans can rejoice. Spank has released an excellent collection of Iveys rarities - many of which were previously unbooted.

Here is the track listing:

- 1) I Believe (version 1)
- 2) The French Song (In A Taxi)
- 3) harmonizing
- 4) "I hope you win something on Bingo"
- 5) Man Without A Heart
- 6) The Girl Next Door In A Miniskirt
- 7) Turn On Your Lovin' Mood
- 8) It Takes So Long
- 9) unknown title (acoustic guitar)
- 10) Handsome Malcolm
- 11) Hey Baby
- 12) The Leaves (acoustic version 1)
- 13) The Leaves (acoustic version 2)
- 14) The Leaves (acoustic version 3)
- 15) The Leaves (piano version 1)
- 16) The Leaves (piano version 2)
- 17) The Leaves (piano version 3)
- 18) Mr. Strangeways
- 19) I'll Kiss You Goodnight
- 20) Sausage & Egg
- 21) Handsome Malcolm
- 22) Another Day
- 23) I Believe (version 2)
- 24) Love Hurts
- 25) For My Sympathy (acetate)
- 26) Maybe Tomorrow (mono single mix)
- 27) And Her Daddy's A Millionaire (" ")
- 28) Dear Angie (" ")
- 29) No Escaping Your Love (" ")
- 30) Storm In A Teacup (mono EP mix)
- 31) Sali Boo (with wah-wah guitar intro)

Tracks 1-24 are Iveys demo tape from 1968. Track 26 is an Ivey demo acetate from 1968. Tracks 26 & 27 are Apple single (Jan. 69), Tracks 28 & 29 are Apple single (July 69), Track 30 is from Wall's Ice Cream EP (July 69) and Track 31 is from Apple LP (July 69).

This is really an interesting collection of demos from the Iveys. The sound is a bit rough on many of the tracks as are the performances. But from a historical standpoint this disc is vital.

Here are how the liner notes describe these super rare cuts:

***I Believe (version 1):** A more polished version appears later in the disc. This one features a more subdued vocal performance by Ron backed by Pete and Tom and lots of back ground talking.

***The French Song (In A Taxi):** Ron Griffiths sings lead, backed by Pete and Tom.

***harmonizing:** Ron trying to overdub harmonies with his own voice.

***"I hope you win something on Bingo":** Ron talking into the tape recorder.

***Man Without A Heart:** An okay song sung by Ron.

***The Girl Next Door In A Miniskirt:** One of the better songs on the demo tape, by Pete Ham. The ending section of the song was separated from the rest of the songs on the tape so we've created a Helter Skelter/Strawberry Fields Forever type "fadeback".

***Turn On Your Lovin' Mood:** An average love song by Ron, featuring some nice backing vocals by Pete and Tom, but ruined by a "Mary Mary Quite Contrary" middle 8.

***It Takes So Long:** A nice Pete Ham Piano ballad still lacking a middle bit and a third verse.

*** unknown title:** This demo consists of just Pete playing rhythm acoustic guitar, although he can be heard singing a guide vocal away from the microphone.

***Hey Baby:** One of Mike's forgettable, early attempts at writing a song. The redeeming feature of this demo is the nice and loud bass playing by Ron. As with some of his later songs from 1974, this one is drumless.

***The Leaves (acoustic version 1):** This composition in-progress by Tommy was attempted with acoustic guitar, and then piano. The demo tape contains three acoustic guitar versions and three piano versions, none of which are complete.

***Mr. Strangeways:** Sung by Ron, backed by Pete and Tom. This appeared twice on the demo tape in identical versions.

***I'll Kiss You Goodnight:** One of the best songs on the demo tape. Tommy leads 3-part harmonies with Ron and Pete.

***Sausage & Egg:** The most unusual song on the tape. A "pub sing-along" type song, sung as a duet between Ron and Pete. This demo features an unusual sounding treble guitar riff, doubled with

a regular sounding electric guitar. The sound quality is not as good as most of the tape.

***Handsome Malcolm:** A raunchy guitar-based number by Tommy. Also, appearing earlier on the demo tape is the lead guitar being practiced by Tommy on the acoustic guitar. This demo features rhythm acoustic guitar, and loud electric lead guitar.

***Another Day:** Because of the tentative playing, this sounds like the band's first attempt at this almost finished Pete Ham composition.

***I Believe (version 2):** A more polished performance of the same song which appears at the beginning of the disc. The song features a sing and clap-along introduction. Ron sings three part harmony with Pete and Tommy.

***Love Hurts:** Ron tests the equipment, then he and Tom relax by doing their best Phil and Don imitation for one verse using a staticky microphone cable.

Again, this is a very good collection and is as must have for Badfinger collectors.

Belmo's Rating

Sound Quality: B to C

Material: A

Packaging: C+

Back To The Beat

The Pete Best Band

Pebe-Splash Records (PBS CD 2000)

Review By Jeff Jerdon

- 1) My Bonnie
- 2) Roll Over Beethoven
- 3) Dancing In The Streets
- 4) Dizzie Miss Lizzie
- 5) Money
- 6) Love Me Do
- 7) Stand By Me
- 8) Long Tall Sally
- 9) I Saw Her Standing There
- 10) Twist & Shout
- 11) Hippy Hippy Shake
- 12) Johnny B. Goode
- 13) C'mon Everybody

No, this one's not a boot. It's a legit release available in the UK and as an import in the US - though not widely accessible. This was recorded at The Cavern Club, though no exact date was given. It was most likely recorded earlier this year. The band (Pete and his brother Roag on drums, Andy Kirk on bass, Vince Hagen on guitar, Paul Davies on keyboards and Andy Bryan on vocals) performs a lively but somewhat pedestrian performance of 50s and 60s staples that Pete performed when he was a Beatle - with two Lennon/McCartney tunes thrown in for good measure. Pete still seems to be able to keep a beat, though it's hard to distinguish him from his brother. Regardless, for those of you who wondered what it might have been like to have Pete open the show for Ringo and the All Stars, here's your chance.



WARNER BROS. / COLUMBIA

DIE VERRUCHTE LADY

What's The News Mary Jane?

* There is, of course, a lot of speculation as to what will be on the Anthology discs and videos. Our sources have given us the following info: There will be NO CAVERN CLUB material, NO 1957 QUARRYMEN music (Yoko plans to use it on her Lennon retrospective next year), NO GRANADA TV, and only some DECCA songs.

There may be a 26-part radio series next summer and an accompanying book. The CDs will not be a soundtrack to the TV SPECIAL. The home version is said to be 10 hours long. And Yoko has produced a "GUMP-LIKE" video for "Free As A Bird". And there will be NO HELTER SKELTER.

* Avoid the boxed set, JOURNALS (Parts 1 & 2): John Lennon. This 10-CD set on Cedrem (CEDREM CD-121/125 & 126/130) offers little new material for the collector. On the positive side, however, the bootleggers have taken the time to chronologically arrange the material for us. As you know, the LOST LENNON TAPES were an unplanned mess of music with no rhyme or reason.

* Another set to avoid is the 3-CD boxed set called "Flashback". This is full of outtakes already released on numerous boots and a bunch of outtakes thrown in for good measure. Don't give this embarrassing crap a second look.

* Pepperland Records has reissued onto CD the vinyl version of "De Bietels Tussen De Bollen". It was produced in Japan and for the life of me I don't why they bothered. The material is a mix of interviews, short snippets of live songs and three live cuts from Hollan in 1964. Dumb or dumber?

* If the bootleggers can get it together, there will soon be a 2-CD release of the STAR CLUB tapes. It is said to be the most complete and best sounding package of this material ever.

* For those of you wishing to order your copy of BLACK MARKET BEATLES, please send a certified check or money order to: COLLECTOR'S GUIDE PUBLISHING, Box 62034, Burlington, Ontario, CANADA L7R 4K2. The paperback is \$14.95 and hardcover is \$19.95. Please add \$5.00 per book for postage. Dealer inquiries are welcomed. Be sure to tell them you are a subscriber to Belmo's Beatleg News!

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Readers' requests for back issues (now virtually nonexistent) prompted this publication. So rather than reproducing every page of every issue, I've selected the best articles, artwork, photographs and letters from the first seven years of BBN. In addition, I've written a new piece detailing what I believe are the *Best of the Beatlegs*. These are the **MUST HAVES** for any serious collector of Beatles Bootlegs.

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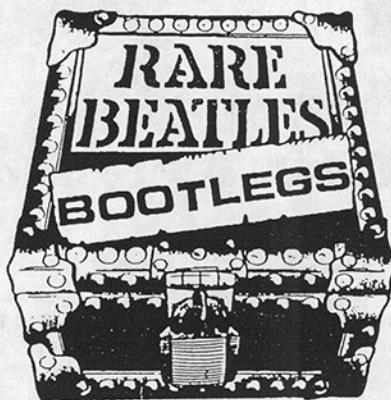
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BELMO'S

Volume 9 / 1
ISSUE #49

BEATLEG NEWS

Since



1987

THE INTERNATIONAL NEWSLETTER FOR COLLECTORS

The "Official Beatles Bootleg" Is Here!

An Analysis of The Beatles' ANTHOLOGY

Let's pretend for a few minutes that The Beatles ANTHOLOGY is not a legitimate release, but an underground set manufactured by our friends in Europe. I believe that in doing it this way we can evaluate the CDs for the music and not for all the hype associated with it.

The Beatles ANTHOLOGY 1 (Capitol/Apple CDP 7243 8 34445 2 6) 2 CDs/booklet

The first CD opens with the new song, FREE AS A BIRD. This recent collaboration features some excellent guitar work by George and strong vocals by Paul. Ringo's drumming is 'out front' and occasionally gets in the way of the music. John's vocals are laid back and sound a bit tweaked. Still, it is a good song and I am thankful to hear it.

For me the high point of Disc 1 is hearing THAT'LL BE THE DAY and IN SPITE OF ALL THE DANGER. These legendary tracks alone make the ANTHOLOGY worth the price.

The next group of songs have all been previously bootlegged. These are the Liverpool 1960 songs, the Tony Sheridan cuts and the Decca sessions. These have a place in Beatles history, but most collectors already have these tracks.

While we've heard BESAME MUCHO before, LOVE ME DO from June 6, 1962, is new and features Pete Best on drums. HOW DO YOU DO IT has been bootlegged numerous times, but the take of PLEASE PLEASE ME is new to disc and is noticeably different than the official version.

LEND ME YOUR COMB (BBC), I'LL GET YOU (live at the Palladium), and the songs from Stockholm (Oct. 1963) have all been previously released. The same for the three tracks from the Royal Command Performance of November 4, 1963.

The Beatles joined Morecambe and Wise in December of 1963 at the ATV Studios for a rendition of MOONLIGHT BAY and they per-



formed THIS BOY and I WANT TO HOLD YOUR HAND. These songs and the joking around are found here in the best quality yet.

CAN'T BUY ME LOVE (take 2) is the complete take not previously available. ALL MY LOVING is from Ed Sullivan and has been bootlegged. YOU CAN'T DO THAT and AND I LOVE HER are both new to disc. A HARD DAYS NIGHT and the four tracks from AROUND THE BEATLES have been bootlegged many times, but these versions are in stereo and are in excellent quality.

I'LL BE BACK (takes 2 & 3), YOU KNOW WHAT TO DO, NO REPLY, and MR. MOONLIGHT are all new and are the high points of Disc 2. It was especially exciting to hear YOU KNOW WHAT TO DO as it has been a title we've heard about for years, but we never knew if it really existed or not. The two takes of I'LL BE BACK are a lot of fun to listen to. John is funny.

LEAVE MY KITTEN has been bootlegged before, but is still nice to have. NO REPLY, EIGHT DAYS A WEEK and KANSAS CITY/HEY HEY HEY HEY! are new to disc. EIGHT DAYS A WEEK is the most interesting of this group. It gives us a nice glimpse into their studio work.

The 48-page booklet has many nice photos and excellent liner notes. Overall, a good package (though I don't think much of the cover art). This set is a definite MUST HAVE. I look forward to the next two ANTHOLOGY sets coming in the spring.

Belmo's Rating:
Material: A
Sound Quality: A
Packaging: A-

I've Got To
Admit, It's
Getting Better

BEATLES

A Triumphant Return to Twickenham

The Get Back Journals II

Vigotone 138-145 (8 CD box set)

Whether or not you are a fan of the Get Back sessions, Vigotone's newest release is a triumph in both material and packaging.

This set contains more than nine hours of Twickenham rehearsals presented in their original context and chronological order. This in itself is no mean feat. And to top it all off is the full-color booklet with detailed liner notes as well as a cross-referencing system using Sulpy's book, "Drugs, Divorce and a Slipping Image", as the source for information on the sessions.

JOURNALS II contains material up to and including Twickenham sessions on January 15, 1969. The APPLE SESSIONS are promised for a possible JOURNALS 3.

Brought to you by those nice Hobbits at...

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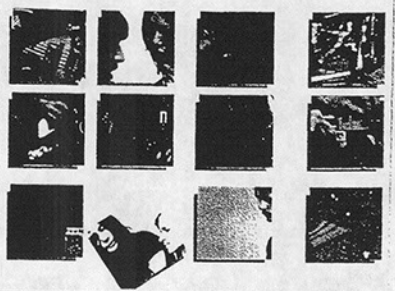
Back Page Artist:

Scott Dailey

"Bootlegs are illegal. We don't sell them we only report what's in them."

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the beatles
the GET BACK journals II



BBN columnist and Beatleg expert, Nick Kocz, has promised a detailed analysis of this set for the next issue. So in the meantime I'll give a brief rundown of each disc.

DISC ONE: This set has 40 tracks (73'38") which features a great deal of the rehearsals for "All Things Must Pass" including George's "you're so full of shit" comment to Paul. A highlight of this disc is a lengthy oldies jam session from January 6th featuring the never-before-heard performances of "Sure To Fall" and "Right String, Wrong Yo-Yo".

DISC TWO: Clocking in at 70'54" there are 21 cuts here which feature fragments of a lengthy conversation about the planned live performance which illustrate Yoko's influence on the group's decisions. There are 14 runthroughs of "Don't Let Me Down" and 6 of "Two Of Us". And the disc closes with the unedited presentation of the fight between Paul and George.

DISC THREE: The 31 cuts (73'05") are various short takes of songs like "It Ain't Me Babe", "Hear Me Lord", "Lady Madonna" etc. Paul is featured during a long piano session and we hear the first known performance of "Get Back". And there is much of the explosive dialog from January 7th here also.

DISC FOUR: There are bits and pieces of numerous songs here as well as the continued debate over the fate of the possible live performance. George also suggests that a "divorce" is in order. This disc has 26 cuts clocking in at 70' 58". The highlight for me are the "Maxwell's Silver Hammer" rehearsals.

DISC FIVE: The 46 tracks are of varying lengths and the disc lasts 70'36". The bulk of the disc is taken up with rehearsals of "Across The Universe", "One After 909" and "Don't Let Me Down". The group finally gets some life in the sessions when they perform "Rock and Roll Music". This disc concludes the January 7th session.

DISC SIX: 44 cuts (71'22") which focus primarily on the January 8th session featuring the best group performance of "All Things Must Pass". The two group performances of "I Me Mine" which were edited together in "Let It Be" are heard in their original form. Also here is Paul's earliest performance of "Another Day". Oh, you will be happy to know that The Beatles rendition of "Hello Muddah, Hello Fadduh!" is here!

DISC SEVEN: This disc chronicles the January 9th session, including rehearsals of "Two Of Us", "She Came In Through The Bathroom Window", "Across The Universe" and "Let It Be". Paul also makes a sly comment about an "oriental influence" that he wishes wasn't there. There are 42 cuts here at 72'25".

DISC EIGHT: The disc begins with George's departure from the group on January 10th and The Beatles' reaction to it. The 32 cuts clock in at 72'10". The most interesting cuts are "A Quick One While He's Away", "On A Sunny Island", "Madman", "Mean Mr. Mustard" and "Watching Rainbows".

I think most collectors will be very happy with this set. The price tag is about \$175 - depending on your source. The booklet has a terrific bootleg history of the Get Back Sessions and is punctuated by excellent reproductions of album covers and artwork. And to top it all off is an overview of the TWICKENHAM SESSIONS detailing song titles and the bootlegs where they are featured. This is very helpful for us collectors.

The folks at Vigotone have been doing an excellent job on their releases (check out their Beach Boys set, "Leggo My Ego", and The Rolling Stones "Voodoo Brew"). They have certainly proved to be a premier producer of bootlegs and their inclusion into the UNDERGROUND HALL OF FAME is insured!

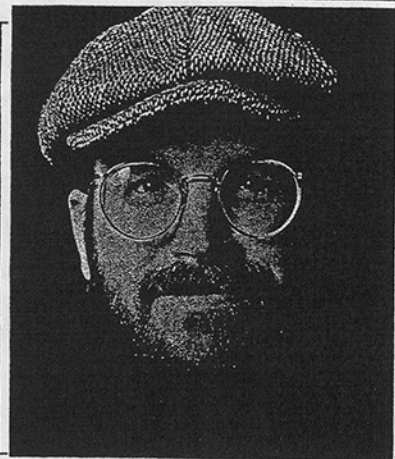
Belmo's Rating:

Material: A-

Sound Quality: A

Packaging: A+





Belmo's Comments

Merry Gimble and Happy Goo Year Everybody! Sorry this is a bit late coming your way, but we were delayed until the arrival of the new ORANGE CDs and The GET BACK JOURNALS II. The Orange discs are slowly finding their way into the U.S. now after some problems at the borders. Hopefully new releases will get to us a little quicker.

The ANTHOLOGY is doing much better than anyone expected. It still amazes some people that The Beatles' music has such a hold on people after all these years. But we have always known, haven't we?!

Welcome to all you new subscribers out there. With all the publicity surrounding BLACK MARKET BEATLES and the great sales figures, BBN is now reaching many more folks. As a matter of fact, there are absolutely no copies left of the last two issues. So for you folks who were late in resubscribing, I am afraid I can't help with your requests for copies of those issues. Bummer. The moral of this story is: "The early bird catches the Beatleg News"!

Beatles fan and King Crimson guitarist/vocalist ADRIAN BELEW recently amazed and delighted fans at several concerts when he opened some shows with his version of "Free As A Bird" - days before the song was officially released! He had learned the song from the Lennon demo which had been floating around for some time now. Maybe on their next tour Adrian will open with the 27 minute version of HELTER SKELTER.

Speaking of "Helter Skelter", there is now a POSTCARD CAMPAIGN to have the long version of "Helter Skelter" included in the upcoming ANTHOLOGY III. If you want to see the song on the set, write a postcard (50 cents postage) to:

Neil Aspinall
@MPL Communications LTD.
1 Soho Square
London, England
W1V 6BQ

Tell them you want the long "Helter Skelter"!!!

The AMERICA ON-LINE experiment did not work out, so I have dropped the service. So now it is back to the old way of communicating using our trustworthy postal service to get the messages through! I also tried the PSYCHIC ON-LINE services, but I could never get through. Don't ask me why it didn't work, I'm not a mindreader you know!

Doug Sulpy's new book, BEYOND ANTHOLOGY (The 910's Guide To The Beatles' Outtakes) is due to be released any day now. It promises to guide us to the best quality bootleg source for every known Beatles recording not to be found on the legitimate EMI CDs. It sounds fantastic. We'll review it once we get a copy.

Looks like that is it for this time around. Have a wonderful 1996. Let's hope it is a good one!

Belmo

Ballroom Dancing

Paul McCartney

Yellow Dog/Orange
(YD-Orange 021) 66'22"

Review By Tom Jones

Although your ears may tell you otherwise at times, BALLROOM DANCING is a CD worth owning, if more for its historical significance than musical content. Recorded at Finston Manor, a Victorian concert hall near Tottenham, during the summer of 1980, this ragged-at-times rehearsal tape represents McCartney's second-to-last attempt at holding Wings together after the aborted Japanese tour.

About the kindest thing that can be said about the vocals on five tracks is that they were not meant to be studied fifteen years later. They're raw at best, terribly out of tune at worst.

The balance of the mix leaves much to be desired as well. Fortunately, however, the most interesting elements --- McCartney's bass, lead guitar, and piano --- are prominent.

The thirteen instrumental performances are all quite interesting. "Instrumental #1" is a fully developed rocker. Indeed, an alternate performance (or mix?) appears on JOHN, PAUL, GEORGE & RINGO as "Ranachan Rock". The number is built around a wonderful guitar riff reminiscent of "Day Tripper", played in unison by McCartney and Juber, and also incorporates a chord progression that would later resurface in "Angry".

Another enjoyable performance recalls the "Helen Wheels" bass line, while a third is built around the piano riff from "Get On The Right Thing". This latter track ("Instrumental #9") also features synthesizer effects which evoke memories of a second RED ROSE track, "Loop (1st Indian On The Moon)".

Interestingly, a brief instrumental excerpt from Denny Laine's "Takin' on a Woman" was broadcast on British Television's BEST HITS USA --- the taping of which is most likely the source of this high-fidelity recording. Paul appeared on the program in July of 1980 to promote his new single, "Waterfalls".

Overall content/quality: B+

Packaging: D

PAUL McCARTNEY
BALLROOM DANCING



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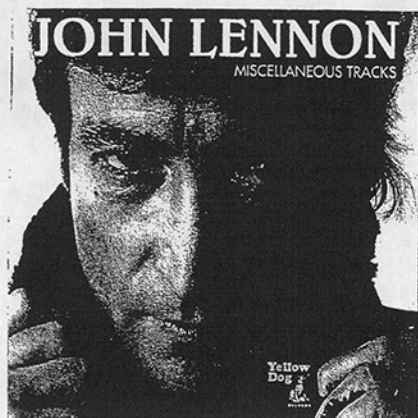
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JOHN LENNON Miscellaneous Tracks

Yellow Dog/Orange
(YD-Orange 018) 53'53"

- 1) Imagine (Jerry Lewis Telethon/Sept.6, 1972)
- 2) Now Or Never (same)
- 3) Give Peace A Chance (same)
- 4) Slippin' and Slidin' (Salute to Sir Lew Grade June 13, 1975)
- 5) Stand By Me (same)
- 6) Imagine (same)
- 7) I'm Losing You (with Cheap Trick / 1980)
- 8) Beautiful Boy (same)
- 9) I'm Moving On (same)
- 10) Stand By Me (Old Grey Whistle Test)
- 11) Slippin' and Slidin' (same)
- 12) Mucho Mungo Version 1 & 2 (demos for Harry Nilsson / 1974)
- 13) Mucho Mungo Version 3 (same)
- 14) Goodnight Vienna (demo for Ringo / 1974)

While these tracks have all appeared elsewhere at one time or another, they are all the best quality sound available to date. And the high points for me are the cuts with members from Cheap Trick. It is too bad the Lennons chose not to include these versions on DOUBLE FANTASY.

Not a monumental release, but one worth getting for the upgrade if you are so inclined. I keep hoping the nice people at Yellow Dog would attempt to do some liner notes which would give us some historical background into the material they are presenting to us.

Belmo's Rating:
Sound Quality: B+ to A-
Material: B to C
Packaging: C

Rockestra Session

Paul McCartney
Yellow Dog / Orange
(YD-Orange 024) 43'42"

The songs from this disc were lifted from the 1979 video performance which has been circulating among collectors for a number of years. It has some excellent performances by some big names in the rock music world. If for no other reason, that makes this a good purchase.

The Rockestra line-up: Paul McCartney, Denny Laine, Laurence Juber, David Gilmour, Pete Townsend, Hank Marvin, Steve Holly, John Bonham, Ken Jones, John Paul Jones, Ronnie Lane, Bruce Thomas, Gary Brooker, Linda McCartney, Tony Ashton, Speedy Acquaye, Tony Carr, Ray Cooper, Morris Pert, Howie Casey, Tony Dorsey, Steve Howard and Thaddeus Richard.

- 1) Intro by Paul
- 2) EMI Studio's Music Gallery
- 3) Obscure and Oblique (Townsend)
- 4) Tuning and testing
- 5) Rockestra: Paul's demo
- 6) Rockestra: Pre-recorded demo
- 7) Rockestra: Guitar practicing
- 8) Rockestra: Drums practicing
- 9) Rockestra: Riffs and more drums
- 10) Rockestra: Full version for a laugh
- 11) So Glad To See You Here (Paul demo)
- 12) So Glad To See You Here (practicing)
- 13) So Glad To See You Here (full version)
- 14) After The Fall (Video outro)
- 15) So Glad To See You Here / Rockestra (rough vocal version)
- 16) Outro / Rockestra Tune

While there are some nice bits of music here, a few of you might be turned off by the "practicing" segments which tend to get a bit ho-hum after a while. If you are one of those folks, then you may not want to run out and buy this CD. You would be better off getting a copy of the video and watching the musicians do their stuff. It is a lot more interesting to watch than it is to listen to.

With that said here is the infamous rating:

Belmo's Rating:
Material: C
Sound Quality: B
Packaging: C



Shanghai Surprise George Harrison Yellow Dog / Orange (YD-Orange 023) 54'39"

- 1) SHANGHAI SURPRISE
 - 2) BREATH AWAY FROM HEAVEN PART 1
 - 3) BREATH AWAY FROM HEAVEN PART 2
 - 4) BREATH AWAY FROM HEAVEN PART 3
 - 5) BREATH AWAY FROM HEAVEN PART 4
 - 6) SHANGHAI SURPRISE
- All the above are from the film soundtrack of SHANGHAI SURPRISE
- 7) MO'S SONG
 - 8) LIFE ITSELF (demo version)
 - 9) HOTTEST GONG IN TOWN (outtake)
 - 10) TEARS OF THE WORLD (outtake)
 - 11) HARI'S ON TOUR EXPRESS (Live in Washington, DC 1974)
 - 12) SAT SINGING (outtake 1980)
 - 13) LAY HIS HEAD (outtake 1980)
 - 14) FOR YOU BLUE (Live in Washington, DC 1974)
 - 15) FLYING HOUR (outtake 1980)
 - 16) SHANGHAI SURPRISE (full length acetate version)

This disc was pretty much rendered obsolete as the Vigotone release, PIRATE SONGS, covers nearly all this material and then some. The only song here not available elsewhere is the acetate version of SHANGHAI SURPRISE. The differences are so minor that I would say not to rush out and buy this for that one song. But if you cannot find PIRATE SONGS, then this would be a good purchase.

Two points I'd like to make: One, the SHANGHAI SURPRISE tracks come straight from the video and are not complete. Two, the so-called "outtakes" from 1980 are actually REMIXES. See BBN (Volume 8/#4) for more detailed information on the Harrison tracks.

Belmo's Rating:
Material: B-
Sound Quality: A-/B
Packaging: C

John, Paul, George & Ringo

Yellow Dog / Orange
(YD-Orange 020) 56'24"

Finally! This is the disc we have all been waiting for. Since last year's "teaser" SAMPLER CD from Yellow Dog promised some real treats, it is good to finally get the disc and put it on the turntable (so to speak). And we are not disappointed.

The Tracks:

- 1) Sun Country Classic Cooler #1 (Ringo ad)
- 2) It Don't Come Easy (sung by George)
- 3) She's So In Love (unreleased Ringo)
- 4) Sun Country Classic Cooler #2 (Ringo ad)
- 5) Rock Show (Venus and Mars outtake)
- 6) Imagine (acetate - no strings)
- 7) Dark Horse (George's demo)
- 8) Sun Country Classic Cooler #3 (Ringo ad)
- 9) Ranachan Rock (Paul & Wings Rehearsal)
- 10) One Way Love Affair (unreleased Ringo)
- 11) One To One Concert Commercials
- 12) New York City (studio rehearsal 1972)
- 13) Mother (King Biscuit Mix)
- 14) Imagine (King Biscuit Mix)
- 15) Come Together (King Biscuit Mix)
- 16) Give Peace A Chance (King Biscuit Mix)

This is a GOOD NEWS BAD NEWS release. The bad news being the inclusion on this disc of Ringo's wine cooler ads (I suppose we will be booting Ringo's credit card ads next!) and the much-booted ONE-TO-ONE CONCERT songs by John and Company as well as those commercials for the concert.

The good news is that we get to finally hear some previously unreleased Harrison, Starr and McCartney music.

Harrison's version of IT DON'T COME EASY is a real eye-opener. This cut could have easily been a hit single for George had he chosen to release it. His vocals are much stronger than Ringo's could ever hope to be and he adds a bit of soul to the song otherwise missing in Ringo's rendition. This track alone makes the CD worth the price of admission.

ROCK SHOW and RANACHAN ROCK are the only Macca tracks on the disc. ROCK SHOW is a nearly complete version of the song, but I believe it was bootlegged on the vinyl singles released in the late 1980s. The sound quality is excellent on this and the other Macca cut. RANACHAN ROCK is from the Ballroom Dancing sessions and is an excellent instrumental/rock/jam. It is incomplete (as the fade-ins and fade-outs make us painfully aware) but is still enjoyable.

Ringo's two unreleased songs, SHE'S SO IN LOVE and ONE WAY LOVE AFFAIR come to us with a bit of history attached. The information comes to us from the OLD WAVE booklet.

Ringo had apparently ran into Russ Ballard (of Argent fame) at a London nightclub during the summer of 1978. They chatted a bit and Ringo asked Russ if he had any "hit songs" he could



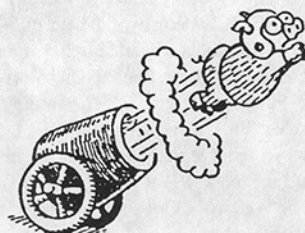
give to him. So Russ invited Ringo over to his home where they chose four songs to work on. And at this time Ringo also asked Russ to produce the new songs for an album.

The four songs (written by Russ) were: "On The Rebound", "She's So In Love", "As Far As We Can Go" and "One Way Love Affair". Recording sessions for the songs took place in Copenhagen on July 22 and 23, 1978 at the Sweet Silence Studio with engineering by David DeVore. Musicians were Russ Ballard, Robert Henrit, Charles Hodges and John Verity. The Copenhagen Philharmonic Orchestra was also used.

"As Far As We Can Go" eventually found its way onto Ringo's overlooked classic, OLD WAVE; however, the other tracks were "lost" until now. Russ Ballard was unable to finish the work on the tracks as he had to leave the sessions due to a death in his family. DeVore produced some rough mixes of the partially-completed tracks (of which we have two on this disc), but Ringo never went back to complete the songs.

JOHN, PAUL, GEORGE & RINGO is an excellent release, even though it never lived up to its billing. I had hoped we would get a disc of all new material, but it appears that the coffers are nearly empty at Yellow Dog headquarters. Still, anytime we can get our hands on some unreleased music of this quality, we should be thankful.

Belmo's Rating:
Material: A to C+
Sound quality: A
Packaging: C



Maybe You Can Drive My Car

Yellow Dog /Orange
(YD-Orange 019) 45'40"

Let me make this easy for you. Do not buy this record. It duplicates the original GARAGE TAPES (SELCD18) with the added track of "Hello Little Girl" with The Fourmost. The new cut is of horrid quality and trying to hear any Beatles involvement is nearly impossible. The tape of this material has been around awhile and is of little or no importance to anyone except the person who purchased the tape at Sotheby's.

This CD's appeal lies in the fact that it has some odd tracks here and there, but the sound quality really ruins it for me. Only get this if you are a completist.

Here is the track listing (in no particular order):

- *Hello Little Girl (The Fourmost)
- *If I Fell (Lennon demo)
- *Don't Bother Me (George guitar exercise)
- *Please Mr. Postman
- *It Won't Be Long
- *McCartney Instrumentals (ecgad/really Paul?)
- *Love Me Do
- *Tammy Tell Me True
- *The Bible Bit (funny stuff)
- *Raga (from unreleased APPLE film 1968)

Belmo's Rating:

Material: D

Sound Quality: D

Packaging: C

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(MD CD 009)

- 1) Brian Epstein Blues
- 2) Back in the USSR
- 3) A Case of the Blues
- 4) Blackbird
- 5) Piggies
- 6) Birthday
- 7) Yer Blues
- 8) Mother Nature's Son
- 9) Me and My Monkey
- 10) Child Of Nature
- 11) Helter Skelter
- 12) Junk
- 13) Honey Pie
- 14) Old Brown Shoe

Pretty much the same old WHITE ALBUM stuff. "ME and My Monkey" and "Helter Skelter" are alternate mixes by *somebody*. If you should find a copy of this Japanese import, it will run you about \$40 or so. Is it worth it? Not from where I am sitting.



Turned out nice again!



What's The News Mary Jane?

*For those of you wishing to order your copy of **BLACK MARKET BEATLES**, please send a certified check or money order to: **COLLECTOR'S GUIDE PUBLISHING**, Box 62034, Burlington, Ontario, CANADA L7R4K2.

The paperback is \$14.95 and hardcover is \$19.95 (Sorry, the hard cover is now sold out). Please add \$5.00 per book for postage. Dealer inquiries are welcomed. Be sure to tell them you are a subscriber to *Belmo's Beatleg News!*

Do not send money to Belmo for this book. Books may only be purchased from the publisher or at your local bookseller or record store. Thanks!

***OObU JOObU** (Parts 3- 12) have been released by Yellow Cat. These are ten individual CDs (code numbers are YC 047 thru YC 056) containing Paul McCartney's radio specials as well as some bonus cuts. By now everyone is familiar with the shows and their contents. There are few really exciting tracks and no Beatles rarities. What you will get are some nice Macca rarities such as the songs from **DAUMIER'S LAW** and **RUPERT THE BEAR**, as well as the occasional home demo, alternate mix and soundcheck. I am not going to review each and every disc, but if some brave soul out there wants to do a piece on the series, I will reward you with a year's subscription or a copy of **BLACK MARKET BEATLES**. (Please keep it short and concentrate on the unreleased highlights.)

(which I publish!) ☺

*We are still waiting for Yellow Dog's release of their promised 8 to 10 CD set of **GET BACK SESSIONS**. These are said to be different than the **GET BACK JOURNALS**. The rumored "hour-by-hour" series seems to have been scrapped for now.

*Yellow Dog's **STUDIO SESSIONS ABBEY ROAD VOL. 1-4** are now apparently out. These are listed as YD 063 - YD 066. The four discs have compiled the studio outtakes from **THE ULTIMATE COLLECTION VOL. 1-3**. I'll try to locate these for next issue.

*Rick Norris writes to tell us he has "unlocked one of the biggest Beatles mysteries of all time". Is it Suzie's Parlour or Suzy Parker? Well, it's both! Lennon on lead vocal always sings Suzie's Parlour but it is Macca who changes the repeating line in the second verse from Parlour (which he sings in the first verse) to Parker (which he sings the rest of the way). If you watch the movie, it confirms this.

Thanks, Rick, I can now sleep at night.

*I recently received a mysterious video in the mail titled: **BLAND ON THE RUN** (aka **BIG LINDA**). It came in a case looking much like a Linda McCartney TV dinner. Yum. The video bits were meatless and generally tasteless, but the packaging was food for the eyes. Siskel: "I loved it!" and Ebert: "ated it". Seek and ye shall find.

*Italian reporter Renato Facconi reports that another useless Italian CD has been released: **MORE SWEET APPLES - UNPUBLISHED SONGS AND ALTERNATE VERSIONS 1966-69**. (Mambo Sun Records MS-39436-ABP). This disc has previously released outtakes and outtakes galore. Avoid this disc unless you are rich or stupid or both (if you are that lucky).

*Renato also reports on a new disc called: **POLLWINNERS GO TO BLACKPOOL** (M-Beat Music MBCD 001). Says Renato, "It is interesting because it contains for the first time, 'Oh I Do Like To Be Beside The Seaside' very brief acapella (6 seconds), but also the two complete NME concerts in 1964 and 1965 (this one for the first time complete and probably recorded directly with a mike out of the television).

-NME POLL WINNERS (April 26, 1964)

She Loves You, You Can't Do That, Twist and Shout, Long Tall Sally and Can't Buy Me Love

-NME POLL WINNERS (April 11, 1965)

I Feel Fine, She's A Woman, Baby's In Black, Ticket To Ride and Long Tall Sally

-BLACKPOOL NIGHT OUT (August 1, 1965)
Oh, I Do Like To Be Beside The Seaside, Ringo talks, I Feel Fine, I'm Down, Act Naturally, Ticket To Ride, Yesterday and Help!

-THE MERSEY SOUND TV Special (Southport Little Theatre, August 28, 1963)

She Loves You

-MORECAMBE AND WISE (Dec. 2, 1963)

Moonlight Bay and chit chat

-AROUND THE BEATLES (April 19, 1964)

Twist and Shout, Roll Over Beethoven, I Wanna Be Your Man, Long Tall Sally, Medley, Can't Buy Me Love and Shout! (all before adding the audience screams).

*Renato reports there is a **SUPERSTAR CONCERT SERIES** (Westwood One #95-28) double CD of Macca, Harrison and Starr tracks. Included are live cuts from Paul at Knebworth in 1990, live Paul cuts from 1993 (including an unreleased version of **FIXING A HOLE**), and George and Ringo live at the London Wembley Arena on June 6, 1987 at the Princes' Trust Concert. The Westwood One show was broadcast on July 3, 1995.

*More news from our roving Italian reporter, Renato Facconi:

THE GOLDEN WILBURYS (Front Row 37) is the same as **LIVE - THE SILVER WILBURYS** (SWP 87-2) with minor differences. "Further On Down The Road" is not here and "Lucille" has a different placement in the track lineup. These were recorded Feb. 19, 1987 in North Hollywood at the Palimino Club.

THE HAMBURG DAYS (808.381.000.000.0) These are various Beatles' short statements about Hamburg and Germany. It is a promo CD, limited edition made by the Beatles museum "Little Cavern".

IN THEIR OWN WORDS/A ROCKUMENTARY (Laserlight Digital 15968) Five CDs. The CDs contain interviews compiled by Geoffrey Giuliano. The titles: "The Lost Beatles Interviews", "Things We Said Today + Talking With The Beatles", "John Lennon Forever", "Paul McCartney - Beyond The Myth" and "Dark Horse - The Secret Life of George Harrison".

*Renato wants us to avoid spending our money on the following CD titles:

-THE NEW 21 (Melvin/Overby MMCD 03)

-THE NEW 51 (Melvin/Overby MMCD 06) 2cd

-JOHNNY AND THE MOONDOGS/SILVER DAYS (Warwick M 16081)

-GREATEST HITS LIVE (Live Storm LSCD 51360)

-LIVE AT THE STAR CLUB IN HAMBURG (Pitz/Flash F 8330-2)

-3.44 AM 29TH JUNE 1966

-THE SWEETEST APPLES/UNPUBLISHED SONGS & ALTERNATE VERSIONS 1967 - 1979 (Magical Moon Robber Soul RS 39434-ABP)

-ANTHOLOGY (Audifon AFO14)

*Finally from Italy comes a three-video cassette box set called: **IFAVOLOSI BEATLES** (Videorai CR 58712). This is a regular issue containing all the material concerning The Beatles found in the RAI's archives from 1963 until 1970. Cassette One: "Beatlemania", Cassette Two: "Arrivano I Capelloni" and Cassette Three: "Happiness Runs / La Felicità Fugge Via". Of interest is the additional material of The Beatles in India. There is a longer version of "She'll Be Coming Round The Mountain" and "Happiness Runs" with Donovan and some of The Beatles in the background.

By Jeff Jerdon

Call it DeJa Vu...call it the television event of a lifetime...call it the biggest promotional blitz in history...call it all of the above.....The Beatles Anthology is finally here and it is certainly a thrill to see the boys back on the charts at Number One! Needless to say for us collectors this is only the tip of the iceberg as far as promo items and collectables are concerned in what promises to be the most expensive year ever. Here's a list of some of the Anthology promo items and collectables out so far:

The Anthology 5 track promo sampler CD is going for about \$50 to \$75. The "Free As A Bird" 1 track promo CD (DPRO-11153) \$30-45. The "Free As A Bird" UK 1 track promo picture CD (CDFREE-DJ-1) only 500 copies made - \$85-125. Copies of the Anthology 2CD for 2 cassette sets in the rare long boxes featuring the cover artwork is \$35 and up. The Anthology Promo 2 CD set is \$50-75. Anthology presentation 29-minute EPK promo video is \$75 and up. "Free As A Bird" 1 track NTSC promo video is \$60 and up. Anthology presentation 18-minute EPK promo video is \$60 and up. Anthology program information CD-Rom with hi-resolution photographs, product notes and biographical information and video clips is \$200 and up. ABC 5-minute preview trailer promo video is \$45. ABC 12-minute miniseries preview promo video is \$50. Set of two Anthology postcards is \$5 to \$10. "You Haven't Seen Anything 8" X 8" window \$10. Set of 14 Anthology buttons featuring song for \$35 to \$125. C e m a release marketing flyer with foldout catalog including a "Ask Me About The Beatles" button is \$25. Anthology store standup display featuring a 1963 group shot that is die cut to the size of the photo is \$25 to \$100. "Free As A Bird" counter display to hold about 25 copies of the single goes for \$15 to \$20. As you can see the low and high end price spectrum can get a bit ridiculous, so

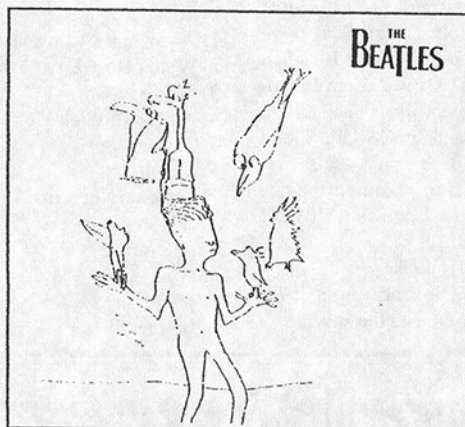
shop around first before you buy, or to steal a lyric from George: "Watch out now, take care, beware of Greedy Dealers". And now here are a few nifty

items that are unauthorized but neat nonetheless. First is a 7" X 7" box set for "Free As A Bird" put together by the folks at Vinyl Experience in the UK. This is similar to the one for "Baby It's You" issued in February 1994. It comes with a 36-page booklet featuring unreleased photos and your choice of vinyl or CD single. It is limited to 3000. Buy it without the single

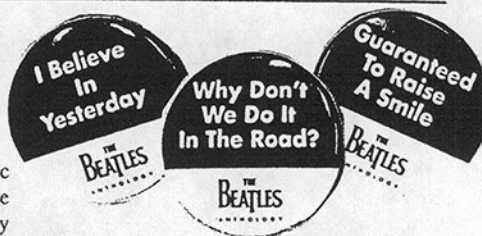
and it is much cheaper - going for around \$20. There is also a 12" X 12" custom box set to hold either the 2CD or 3LP Anthology sets which includes a 48-page booklet of unreleased photos, a replica Quarrymen garden fete program, business cards, and press kit. This is limited to 5000 and goes for about \$40 with the records. Here is one more box set in case the others weren't enough. This is a black poly-prop CD box with gold silkscreened printing. It is designed to hold the 3 forthcoming double CDs. It also contains a silkscreened printed octagonal paper weight, four individual Beatles prints, and a black t-shirt with gold embroidery. Each box is individually numbered with a brass plate. Limited to 5000 copies. It is going for around \$60 for the CD sized box and \$75 for the LP sized version.

The "Free As A Bird" single was released on Dec. 12, a week later than planned and in a picture sleeve featuring John's caricature of Pete Shotten, which originally appeared on the dedication page of "In His Own Write". Seek out the UK version as the sleeve is made of hard laminated cardboard versus the flimsy cheap paper sleeves courtesy of Capitol.

On November 14th Capitol released the 13 original Beatles albums on limited edition vinyl. This will probably be the last time these will be issued on vinyl again so grab 'em now or be sorry. Worth picking up on as the cardboard cutouts are included with "Sgt. Pepper", the 24-page color booklet is back in "Magical Mystery Tour" and the poster and four photos with the "White Album" which is also back with an embossed cover. Since I'm going to keep these sealed and probably everyone else will too, I have no idea what kind of label these are on. Does anyone out there have info on this?



FREE AS A BIRD



Collector's Choice Music of Illinois is offering the complete set of the 13 albums for \$179.95 which also includes a green vinyl 45 of "Norwegian Wood"/"If I Needed Someone" (S7-18888) on the purple label (For Jukeboxes Only) which is limited to just 1000 copies. The single was exclusively made for Collector's Choice by Cema and is available only with the purchase of the 13 albums. The single will be made available commercially about 6 months from now for those who are interested, but it will be pressed on standard black vinyl.

On December 8th to mark the 15th anniversary of John Lennon's death, eight nations (Palau, Ghana, Guyana, Nicaragua, the former Soviet republic of Azerbaijan, and Mali) issued commemorative postage stamps. These are limited to 100,000 complete sets and are presented in full color sheets of 16 or available as first day covers featuring a single with a postmarked day of issue. Each stamp has been authorized by Yoko Ono. These are beautiful issues featuring some of the best representations of Lennon on stamps to date. The price for the sheets is \$39.95 and \$29.95 for the first day covers. Highly recommended.



That's about it for now. I'll be back next time with a look at the next batch o' goodies as the Anthology saga continues. Until then, have a peaceful and prosperous 1996!



CORRESPONDENCE

Why Not Stereo?

Dear Belmo,

When I heard the 4-track CD Single "Free As A Bird" with The Beatles for the first time, I was amazed! Here are all the tracks in glorious stereo! Even the old one "I Saw Her Standing There". But on the double CD ANTHOLOGY I, every track from Studio 2 is in boring mono! Why? the 48-page booklet say that all outtakes from A HARD DAYS NIGHT and BEATLES FOR SALE should be in stereo, but they are not. And they are recorded much later than "I Saw Her Standing There" and on better equipment. Has EMI/Apple finally decided that they will never release these CDs in stereo? And therefore they will not release any outtakes in stereo?

I phoned Ake Pettersson at EMI Sweden, and he told me that he had thoroughly discussed with George Martin about the possibility of releasing the first four Beatles albums on stereo CDs. He told me that many tracks are so badly mixed that it is impossible to release the complete albums in stereo.

But that is nonsense! Now there are high quality stereo CDs of the first four albums circulating on the bootleg market ("Original Master Recordings", BEAT CD 013-2). The sound quality on these CDs is so superb that EMI just has to grab a copy, dub it right off without remixing, and release it officially with pride. I know. I have heard it. Please tell them! And hurry up, EMI, otherwise bootleggers soon will spread this diamond all over the world.

Signed,

B. Warmlind

Thanks for your letter. I agree. It would be great if they release the first four albums in stereo. But as we all know, EMI likes to deny and deny until it is opportune for them not to. The Anthology is a perfect example. Remember how for years they told us there wasn't enough material in the vaults to fill an album? They may yet come around. In the meantime, enjoy your bootlegs and be glad the bootleggers know what we like.

Belmo

To Whom It My Concern,

I am always open to constructive criticism; however, your nasty remarks concerning my brief review of YESTERDAY & TODAY (Issue #48) were made all the worse because you didn't have the balls to sign your name or put your return address on the envelope. I strongly suspect you were the one who sent the disc to me. Free CDs do not guarantee good reviews in BBN. I also received your new catalog of Beatles bootlegs using the Roaring Mouse label. You are advertising two Harrison titles: Living in the Alternate World and Acetates and Alternates - both are copies of previously released material. I'll do them justice in the next issue. Honesty is the best policy.

Belmo

Glasgow 1979

Paul McCartney

Yellow Dog/Orange
(YD-Orange 022) 62' 28"

GLASGOW 1979 is an upgrade in sound quality from previously released bootlegs. The first nine tracks are from December 17, 1979 in Glasgow Scotland. Tracks 1 to 3 are from a different source tape than tracks 4 to 9. Both are excellent.

Tracks 10 through 16 are from July 1979 and are known as "The Spirit Of Ranachan Rough Mixes". These are different than what are on BACK TO THE EGG and EGGS UP. Sound quality is excellent. These make their first appearance here on CD. I suspect some of the cuts may have been on the boot EP, SCRAMBLED EGGS, a few years ago.

The last track is an outtake of "Daytime Nighttime Suffering" which is also from 1979. Very good quality. I recommend this disc.

The tracks are:

- 1) Fool On The Hill
- 2) Let It Be
- 3) 20 Flight Rock
- 4) Got To Get You Into My Life
- 5) Getting Closer
- 6) Every Night
- 7) Again and Again and Again
- 8) I've Had Enough
- 9) Old Siam Sir
- 10) To You
- 11) Again and Again and Again
- 12) Winter Rose/Love Awake
- 13) Old Siam Sir
- 14) Arrow Through Me
- 15) Masie
- 16) Spin It On
- 17) Daytime Nighttime Suffering

Belmo's Rating:

Material: A

Sound Quality: A-

Packaging: C

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The Alf Bicknell Tapes Reconsidered

By Mike Hockinson

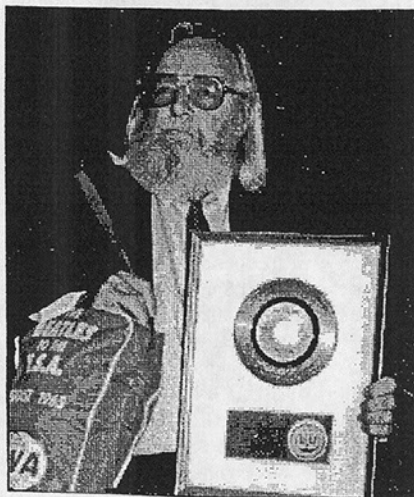
I first met Alf Bicknell in August 1990 over breakfast at Chicago's Hyatt Regency O'Hare. We were at the hotel that weekend to hawk our books at Beatlefest. Popular Culture had just published my trivia tome, *NOTHING IS BEATLEPROOF*, while Alf had self-published *BABY YOU CAN DRIVE MY CAR*, his memoirs of his days as the Beatles' "stroke chauffeur general", as Harrison once dubbed him. Bicknell is a great bear of a man, looking more than a bit like Father Christmas with his long white hair and matching beard. Talking with Alf, I couldn't help but think of the late Mal Evans, and how he might have looked had he been given the chance to promote his own book.

"My greatest memory of Mal," muses Alf, "is the fact that he was the greatest Elvis Presley fan. He just loved Elvis. When we were in Memphis, on a particular morning, Mal was privileged to be taken on a private conducted tour of Graceland and he was thrilled. It was like Christmas for Mal. We had a good, fun relationship." Alf's charm, enthusiasm and good humour are quite infectious. As a guest speaker, he packed the main ballroom, his audience enthralled and delighted, rewarding him both days with standing ovations for his reminiscences from the inner circle.

Bicknell financed his book from the sale of two reel-to-reel tapes of unreleased Beatles music and speech, auctioned at Sotheby's the previous August. In November 1990, Alf and I met again in L.A. for Beatlefest at the Westin Bonaventure. Over another breakfast, we talked at length about the tapes, which he played for me. The portable machine these "field recordings" were made on captured the group at home, in cars, hotel rooms, even in the control rooms of Abbey Road between September 1962 and early 1964. The story of how Bicknell acquired the tapes is now part of Beatles lore.

On his last day in the group's employ (in early September 1966), Alf was helping John clean out his Rolls when an interesting plastic carrier bag was discovered. "I was clearing out the car and I handed him a bag full of tapes," he told journalist Jayne Morgan in 1989. "He said I could keep them. We both thought they were recordings made by fans and for the past 20 years they've moved from house to house with us. For the last few years they've been hanging in my greenhouse and later in my toolshed. I've never played them."

In 1989 Alf lent the tapes to his coauthor, Garry Marsh, who borrowed two old tape machines and listened. Most of the 20-25 reels in Lennon's carrier bag were indeed made by fans. But five of the reels contained the voices and music of the Beatles. As Marsh described it to journalist Sian Clare, "It was like discovering a tape of Beethoven humming his Fifth, or stumbling across Leonardo da Vinci's scribbles for the Mona Lisa". Marsh contacted Sotheby's on Bicknell's behalf to



submit the tapes for auction. "When we first found the tapes," remembers Bicknell, "my first reaction was talk to George's office, talk to Paul's office and tell the lads that Alf has suddenly found this goldmine. Don't be mistaken into thinking that I never had daydreams with my son, Mark, and my wife, Jean, saying 'God, you know, we could make so much money!' And then came the time we actually entered them into Sotheby's for sale and they put figures of 60-odd thousand pounds on them, which is about \$120,000. This was exciting!"

We thought, this could go way beyond that, and I could just see myself making life nice and secure, a little easier for us. The imagination ran riot for a little while, 'cause it's money that an ordinary working class guy only dreams about." Alf certainly could've used a little windfall. After The Beatles, Bicknell continued to chauffeur ("captains of industry - chairmen, executive directors, that sort") until an accident with a chainsaw left him with limited use of his right arm, ending his driving career.

On August 22, 1989, the five reels (Lots 500, 501, 507, 515 & 525) went under the gavel. Beyond any money he would make this day, the Sotheby's auction had restored Alf's name to the Beatle history books. "When we arrived at Sotheby's, the world's press were there and they all wanted to talk to me. I'm thrown in at the deep end! People are staggered to think that we had these tapes for over twenty years in a plastic bag on a nail. I felt a bit awkward because I would not go into the auction room; I couldn't face to know that the tapes would be coming up. In fact, I walked down the street and kept coming back asking 'has it been on yet?'. Just a few minutes before the actual thing was to take place, there was a lawyer from Sotheby's running around and he said to Alf, 'your own lawyer has been desperately trying to get in, you should contact him as soon as you can'. So they showed me an office and I phoned my

lawyer and he said there was an affidavit (from EMI) that one has to sign. I looked at it and I saw on this piece of paper that (EMI recognized that) the tapes belonged to Alf, that these tapes could be sold, but that the rights on the tapes are restricted. Nobody could actually reproduce those tapes or even play them in public."

Only two of the reels reached their reserve price, selling to a West German collector. Alf vehemently denies a report in London's *DAILY STAR* that he was "close to tears" when told of the auction's results. "We put a reserve figure on (the) tapes and (when) they didn't sell, they were withdrawn. Then the press, one or two of them, were sort of joyful, reporting that Alf was 'in tears' - I wasn't - I still had a smile on me face. Yes, I was crying - I was crying inside." Needless to say, EMI's threat of legal action had succeeded in throwing a wet blanket on the proceedings.

"This was quite damaging to me. How can an insignificant person like me handle a big organization like EMI, these unseen gods as it were, that seem to control the whole thing? There's no way that you can do that. I think it was despicable in the way EMI did it at the last minute. Why didn't they notify me direct and correspond with me and talk to me about it? I could've made money and it restricted us making money. I think they were absolutely gutless because they deprived me of something which I was open and genuine about. I feel that they did me wrong - that was a gift from John himself to me. How nasty people can be when they have the power."

Of the two reels sold, Lot 500 was the longest (at just over 30 minutes), a fascinating Abbey Road session compilation highlighted by alternate takes of "Please Mr. Postman" and "It Won't Be Long", recorded during a playback in the control room of Studio Two, July 30, 1963. The reel ends with an alternate take of "Love Me Do" (with different harmonica fill), most likely recorded on September 4 or 11, 1962. (Alas, the sound quality is NOT ultra-rare.) Lot 525 was the silliest tape, recorded during The Beatles' concert residency at Weston-super-Mare's Odeon Cinema, July 22-27, 1963. The Beatles and special guest Gerry Marsden read from the Bible (1 Kings 17 & 18) with Lennon giving it great gusto. Auction records note that this is followed by John singing "The Lord Is My Shepherd", but it sounds as if Gerry and George take vocal turns as well. The "service" ends with everyone singing "There Is A Green Hill".

As for the three reels that didn't sell, Lot 507 is a tape of John on acoustic guitar composing "If I Fell". Lennon experiments with various keys and vocal ranges (including a high falsetto). It's a rare intimate glimpse of Lennon the composer,

CONTINUED ON THE NEXT PAGE.....

Alf Reconsidered

(Continued from previous page)

nursing one of his songs to life. In 1993, Bag records opened Volume 27 of their LOST LENNON TAPES series with this demo, mistakenly attributing its origin to the Sotheby's auction. Lot 515 has George composing "Don't Bother Me", which he mostly whistles as he strums an acoustic guitar, a fascinating aural snapshot of Harrison working on his first published song. Both these recordings are significant finds and would have been right at home on the official anthology collection. For McCartney fans, there's Lot 501, which opens with Paul singing along to recordings of "Tell Me True" and "Somewhere Over The Rainbow". This is followed by several guitar instrumentals including "Three Coins In The Fountain" and "Michele" (nothing more than a party instrumental here; McCartney wouldn't add lyrics until 1965). A child (Ruth McCartney?) is heard next, singing about a "ballet (belly?) dancer". She is then joined by Paul(?) on the nursery rhyme "Mary Mary Quite Contrary". The reel's highlight is an interesting instrumental work tape for "Rockin' and Rollin'" (multi-track) that includes John and Paul singing to the accompaniment of a commercial recording.

The following day, Bicknell received a phone call from a private collector offering "a substantial five-figure sum". In an exclusive to his local paper, THE VALE ADVERTISER, Bicknell declined the offer, deciding to keep the tapes for their historical value. It was front page news the next morning, the headline declaring: "Beatles tapes: Alf says No to offer." "It's a bitter sweet feeling really," he told journalist David Jones of the auction results. "I would like to have made as much as possible for my family, but I am not a mercenary person." Behind the scenes, Sotheby's was reported to be in private negotiation with the bidders. Garry Marsh told the STROKE ON TRENT EVENING SENTINEL that if Sotheby's manages to secure a private deal on the tapes the total amount of money for them could be 36,500 pounds. "I think he will come out of this happy in the end," he added.

Bicknell's loyalty to the group would never allow him to consider releasing reels himself, but he was well aware in 1990 that eventually someone would bootleg them. "I could've said to myself, I'll keep quiet about this. Now I'll go and find somebody that I could do a deal with. I could've done it the other way and EMI would never have known anything about where the tapes came from. They're like greedy little fat children, the more they've got the more they want. And I hope it gets home to them. I want the fans to know that eventually somebody, somewhere will find a way to get these tapes onto the open market and I expect to see them on bootlegs. My name will be forever with these tapes, long after I've gone. But I want people to know that everything I did with those tapes I did in an honourable way. Let 'em call 'em THE ALF BICKNELL TAPES, that's fine."

In 1992, THE GARAGE TAPES, a bootleg CD of material compiled from all five reels was released by Krem Music Productions. Not everything from the reels was included, a shame considering the disc's wimpy 40-minute running time. Unused from Lot 500 was a Fourmost session for "Hello Little Girl", produced by George Martin at Abbey Road, July 24, 1963, with the attendant voices of George and Ringo heard on the tape. There was still plenty of silliness left on Lot 525 including Gerry Marsden, George, Paul and John in a car, stopping local residents to ask for directions to a Weston-super-Mare golf course. This is followed by what sounds like a Lennon dinner party, with people laughing and conversing over a background of Spanish music.

George can be heard talking at one point, while a baby (Julian?) is heard cooing from time to time. The reel ends as John and another man recite lines from a play. BLACK MARKET BEATLES dismissed THE GARAGE TAPES for its poor sound quality, noting that "only the most die-hard fans and historians could appreciate this disc". While I've never heard the Krem release, I suspect poor remastering has given this material a bad rap. Alf played me a chrome bias cassette of the material, which was quite listenable, though a bit hissy. In the hands of someone willing to shell out for a decent digital remastering (Great Dane perhaps?) the Alf Bicknell tapes capture some very interesting moments of Beatle history.

In the years since the auction, Alf has continued to be a popular guest on the fan lecture circuit. In March 1994, London's Radio One broadcast THE BEATLES ACCORDING TO ALF BICKNELL, a one-hour documentary of the Beatles' heyday. Bicknell continues to entertain offers from film and TV producers; no doubt he will find the one to spread "Alf's truth" to an even wider audience. "Having met so many thousands of people...I enjoy all this," admits Alf. "I'm not particularly doing it for the money. That obviously helps, and we have to do to make money to make the world go 'round and to survive. The real interest for me is that I am putting across Alf's truth - that is the most important thing. I ask people to trust me. I will never let the Beatles down. I will never let the Beatle fans down. And most important of all, I will not let my family or myself down."

Thank you, Mike, for a fascinating and loving look at Alf Bicknell. He is a unique human. Also, thank you for the inside scoop on the tapes. It puts that material in a whole new perspective. I, too, hope that someone, someday will release a CD which will do the material justice. I feel bad, now, that our book, BLACK MARKET BEATLES, dismissed THE GARAGE TAPES bootleg so out of hand. After having read your commentary on the tapes' history, I can see there is more value to them than we all suspected.

Belmo

Hold The Presses!!!

Anthology Scoop!!!

Lost Lennon Song Revealed!

As we are all aware, Yoko Ono had given Paul, George and Ringo four songs to work on for the ANTHOLOGY. So far we have heard "Free As A Bird" and "Real Love". The other two titles were mysteries until Paul told us that one of the tracks was "Grow Old With Me". He supposedly could not remember the other one. Yeah, right.

Now, evidently, Jeff Lynne has revealed to the world (or at least to one of our sources) that the other song loaned to the surviving Beatles was called "Now and Then". While that in itself is really cool to know, what is even better is that we will soon be hearing it!

That's right! Our friends at Vigotone Records (under the guise of PEGBOY) will be releasing a CD (Pegboy 1001) containing "Now and Then" as well as 21 other Lennon home demos. Among the tracks will be several never-before-heard home demos, as well as the demos of "Free As A Bird" (2 versions), "Grow Old With Me", "Real Love", "One Of The Boys", "Sally and Billy", "Life Begins At 40", "Dear John", "India", "Illusions" and "Mirror Mirror" among others.

The CD will come packaged in a cardboard box and will have a 24-page color booklet (similar to the Spank releases). By the time you get this newsletter, the CD should be on the streets and it will be called (not surprisingly) FREE AS A BIRD. I'll review it in the next issue.



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Are you ready for...

The Best of Belmo's Beatleg News The First Seven Years



Readers' requests for back issues (now virtually nonexistent) prompted this publication. So rather than reproducing every page of every issue, I've selected the best articles, artwork, photographs and letters from the first seven years of BBN. In addition, I've written a new piece detailing what I believe are the *Best of the Beatlegs*. These are the **MUST HAVES** for any serious collector of Beatles Bootlegs.

And as an added bonus this 52-PAGE magazine has a color cover.

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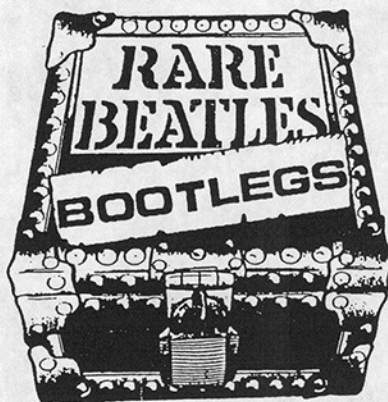
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Paul's Illegitimate Daughter (?) Bettina Huebers Bares All

Heubers claims she was born out of wedlock during a Hamburg visit with her mother in 1962. In 1966 Paul paid her \$7500 a month in child support until Bettina was 18. Bettina is currently trying to get more money from Paul. The case is in British court and is (so far) unresolved.

Your
Mother Should
Know

THE
BEATLES
AUTHORITY

Why Don't
We Do It
In The Road?

THE
BEATLES
AUTHORITY

I Believe
In
Yesterday

THE
BEATLES
AUTHORITY

Guaranteed
To Raise
A Smile

THE
BEATLES
AUTHORITY



MARCH
1996

BELMO'S

Vol. 9 / 2

Issue # 50

BEATLEG NEWS

Since

1987



THE INTERNATIONAL NEWSLETTER FOR COLLECTORS

Free As A Bird Bootlegs Hatch

Bootleggers Respond Quickly To Legit Release of *Free As A Bird*

It didn't take long for the bootlegs of John Lennon's demos to reach the streets. That should come as no surprise - but what is a surprise is that one of the bootlegs has a few unheard tracks!!!

Let's take a look at both of the new bootlegs (both titled "Free As A Bird" - imagine that).



The "Oh My Love" rehearsals are taken from the IMAGINE sessions and were previously bootlegged in edited form on Vigotone's 4 disc IMAGINE: ALL THE OUTTAKES. The highlight of this segment is the conversation between George Harrison and Lennon. "Starting Over" is the promo single version.

FREE AS A BIRD

(Fab 1)

This release comes from an unknown company calling themselves FAB (I guess this stands for "F"ree "A"s a "B"ird). The CD is a picture disc with a four-page insert. The front cover has a color photo of John and Yoko from the Dakota 1980. The back cover has the topless black and white of Yoko in a black leather skirt with her holding a cigarette.

Here are the tracks:

- 1) Free As A Bird (take 1) 3'25"
- 2) Free As A Bird (take 3) 2'41"
- 3) Real Love (take 1) 3'45"
- 4) Real Love (take 4) 3'56"
- 5) Real Love (take 5) 2'46"
- 6) Real Love (take 6) 2'19"
- 7) Real Love (unknown) 3'08"
- 8) Real Love (IMAGINE) 1'28"
- 9) Oh My Love (rehearsals) 32'05"
- 10) Starting Over (12" Promo) 4'17"

- 11) I Need Your Loving (READY STEADY GO) 2'13"
- 12) Open Your Box (demo) 3'32"
- 13) Greenfield Morning (demo) 5'30"
- 14) Don't Let Me Down (home demo) 2'09"

The early take of "Free As A Bird" used by the Fab 3 is here in its unadulterated form as well as another take which fades out before it ends. And we have the "Real Love" version used for the new single. Very nice. Also, several other takes of "Real Love" which features different lyrics as John accompanies himself on acoustic guitar. The working titles for these songs were also "Real Life" and "Girls and Boys". I especially enjoy the take with John whistling a few bars of the song. This disc also includes the version from the film IMAGINE.

It was a good idea to include all these takes of "Real Love" as we get a chance to hear the song as it is worked out by John on guitar and on piano.

"I Need Your Loving" is a mystery to me. The liner notes tell us little (for that matter, the notes seem to be missing some relevant material. Typo error?) except that supposedly John and George played on this jam with 'Adam and Doris' (?) and is from READY STEADY GO (date unknown). Who can help on this?

From an acetate are "Open Your Box" and "Greenfield Morning" which feature Yoko doing her thing. These are alternate takes.

This disc concludes with John's demo of "Don't Let Me Down" from December 1969.

Overall, a very good disc for Lennon fans. The "Oh My Love" rehearsal may be a bit overly long and the Yoko songs weren't really suited for this disc. Still, it is a good release.

Belmo's Rating:

Material: B

Sound Quality: A-

Packaging: B- (flawed liner notes)

Free As A Bird Continues...

Free As A Bird The Dakota Demos

(Pegboy 1001)

Pegboy (another offshoot of Vigotone) has released an excellent CD of material - both new and previously bootlegged. Included on this fine disc are the original demos used by the Fab 3 for the new recordings as well as "Now and Then" - supposedly considered by the Fab 3 to be the third in the trilogy.

Here is the track listing:

- 1) Free As A Bird (Take 1) 3'27"
- 2) Real Love (Take 1) 4'08"
- 3) Now And Then (Take 1) 5'03"
- 4) Grow Old With Me (demo) 3'04"
- 5) Free As A Bird (Take 3) 2'40"
- 6) Dear John (demo) 4'33"
- 7) That's The Way The World Is (demo) 3'04"
- 8) India (demo) 3'04"
- 9) Mirror, Mirror (On The Wall) (Take 1) 2'36"

Brought to you by those nice Boogerbutts at...

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"Bootlegs are illegal. We don't sell them we only report what's in them."

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- 10) Gone From This Place (demo) 3'24"
- 11) Across The River (unknown take) 2'42"
- 12) Don't Be Crazy (demo) 3'12"
- 13) Illusions (demo) 2'42"
- 14) Baby Make Love To You (unknown) 2'16"
- 15) Life Begins At 40 (demo) 2'36"
- 16) She's A Friend Of Dorothy's (Take 7) 4'07"
- 17) You Saved My Soul (demo) 1'34"
- 18) Sally and Billy (demo) 3'28"
- 19) Whatever Happened To... (demo) 4'39"
- 20) One Of The Boys (Take 2) 3'10"
- 21) Help Me To Help Myself (demo) 2'08"
- 22) Real Love (Take 4) 4'00"

"Now and Then" is fairly interesting but ultimately the poor sound quality (the buzz throughout is quite annoying) and the song itself are just not up to snuff. I doubt the Fab 3 will pursue the recording of this song. There are certainly better choices out there (as some have suggested, why not use the demo of "Bad To Me" from 1963?!).

The other previously unreleased songs are: "India", "Across The River", and "Illusions". Many of the other tracks appear here in somewhat longer and unedited form. "India" is by far the best of the new songs and certainly deserves further hearings.

Pegboy's release is a MUST HAVE for LENNON and BEATLES fans. The song selection is terrific, the sound quality is as good as can be expected from the various sources involved, and the new tracks certainly make the disc a worthwhile purchase. It is a fascinating collection and an intelligent overview of Lennon's Dakota demos.

I don't want to forget to mention that the CD is packaged in a deluxe slipcase and features complete liner notes which really help in the understanding of the material. The artwork is excellent and includes some reproductions of Lennon's drawings. Let's hope we see more PEGBOY releases.

Belmo's Rating:

Material: A

Sound Quality: A to B-

Packaging: A

"Music is everybody's possession. It's only publishers who think that people own it."

JOHN LENNON

Beatles Tapes III: The 1964 World Tour

(Jerden Records JRCD 7041)

19 tracks / Total Time: 58'17"

Not a bootleg but a legitimate release from Jerden Records. This third disc in the series centers on the 1964 world tour press interviews and press conferences. This collection was produced by Jim Berkenstadt (coauthor of BLACK MARKET BEATLES) and has liner notes by Allen J. Wiener (noted Beatles scholar and all-around cool dude!).

BEATLES TAPES III is chronologically arranged and documents interviews, appearances, press conferences, and radio promos of the Fab Four. The bulk of this new material covers the period beginning in June 1964 with their arrival in Holland; down under to Australia and New Zealand; and concluding in September 1964 in Kansas City.

Most important, however, is the inclusion of numerous rare (never before released on LP or CD) segments, including the band's arrivals in Sydney and Melbourne; temporary replacement drummer, Jimmy Nicol; Ringo's return after a brief illness; Press Officer Derek Taylor; prepping the boys for a photo shoot and more.

The lads are cheeky with the press, hamming it up, often entertaining themselves as much as their pollsters. They comment on their hair, the band's name, girls, the "Mersey Beat" sound, their movie "A Hard Day's Night", what they plan to do once Beatlemania ends, the early Liverpool days and much more.

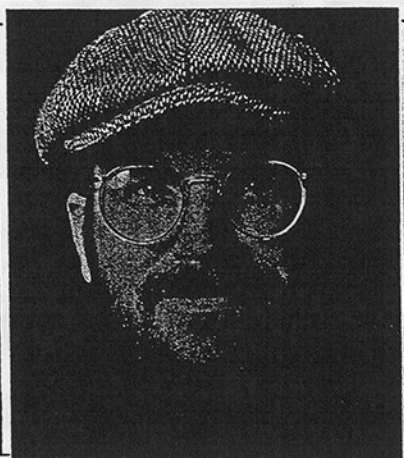
Also included is a very good interview with Brian Epstein ("I was handling what I believe to be the greatest talent in the world".) This is a very interesting segment.

When listening to these interviews and press conferences one can't help but wonder three things:

1: Who were these idiots calling themselves reporters and why did they ask such inane questions? (A few did ask intelligent questions.)

2: Why did The Beatles allow themselves to suffer through so many press conferences where the press seemed to be clueless and often insulting?

This is a fun disc. It moves along quickly from segment to segment and it reveals the intelligence and humor of the Fab Four.



Belmo's Comments

By the time you get this issue ANTHOLOGY 2 will have been released. I am very excited about this set - much more so than for the first. Outtakes from REVOLVER and SGT. PEPPER are rare, so it will be exciting to hear those. We may take a closer look at ANTHOLOGY 2 in the next issue.

The news has not been good for collectors of bootlegs in Canada and the USA. The clamp down on illegal imports has had an effect on the availability of bootlegs. It has gotten very difficult to acquire new titles in North America. Also, the manufacturers of bootlegs have opted to ship most of their products to the Far East where controls are less stringent. We are also told that some bootleggers have moved their European operations to new locales or have stopped operations completely. In addition, bootleggers in the USA are cutting back on titles and numbers in an attempt to keep lower profiles. What this all means is that we will see fewer and fewer titles in the future and the prices on these discs will undoubtedly rise. Bummer.

If you happened to watch A&E's "Biography" on THE BEATLES recently, you might have caught a glimpse of some graffiti on the wall in front of EMI's ABBEY ROAD STUDIOS. Curiously enough, someone had scrawled out "Belmo's Beatleg News" near the front gate (see photo lifted from the tape by computer wizards Steve Loveless and Nick Fisher - thanks guys!). I find it amusing that someone would do that - as long as EMI doesn't come looking for me. If one of my readers did this, would you please send me a photo of the graffiti the next time you go there? By the way, you really shouldn't be doing that sort of thing. It might get an innocent person (like me) in trouble.

ACETATES AND ALTERNATES

George Harrison

(Capitol DPRO-79962)

74 minutes

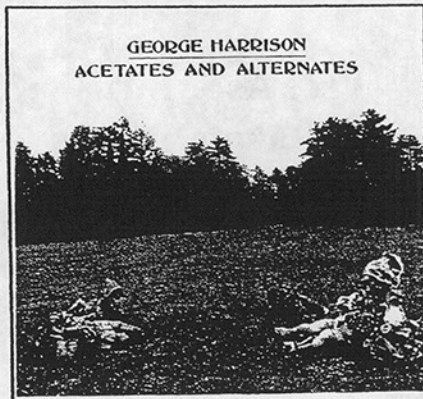
The newest release from the fake Capitol label is "Acetates And Alternates". If you remember they also released "Yesterday and Today" and "Abbey Road Anthology". Both were collections of previously released material, but featured unreleased photos and fairly comprehensive liner notes.

Roaring Mouse (as they call themselves) are a domestic company specializing in quality reissues. They have done a nice job with "Acetates And Alternates".

The music itself has been previously bootlegged on "Songs For Patti" and "Beware Of ABKCO". The sound quality on this disc is nearly the same as on those excellent boots. Roaring Mouse has sequenced the songs on this disc in the same running order as on Harrison's ALL THINGS MUST PASS and have added the unreleased tracks at the end of the disc.

The tracks are:

- 1) My Sweet Lord
- 2) Wah Wah
- 3) Isn't It A Pity
- 4) What Is Life
- 5) If Not For You
- 6) Behind That Locked Door
- 7) Let It Down
- 8) Run Of The Mill
- 9) Beware Of Darkness
- 10) Ballad Of Sir Frankie Crisp
- 11) Awaiting On You All



- 12) All Things Must Pass
- 13) Art Of Dying
- 14) Hear Me Lord
- 15) I Live For You
- 16) Down To The River
- 17) Everybody, Nobody
- 18) Beautiful Girl
- 19) I Don't Want To Do It
- 20) Window, Window
- 21) Cosmic Empire
- 22) Mother Divine

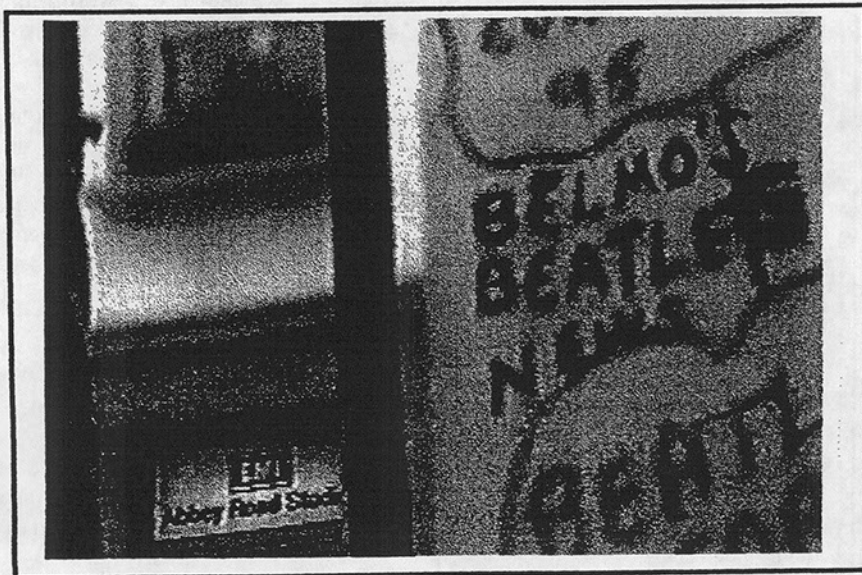
This is a nice collection for those who do not have the material elsewhere. Again, good liner notes and some unreleased photos. Roaring Mouse is said to be releasing a disc with the LIVING IN THE MATERIAL WORLD acetate. Review in next issue.

Belmo's Rating:

Material: B+ (previously bootlegged)

Sound Quality: A

Packaging: A



BOOK REVIEW

The 910's Guide To The Beatles' Outtakes

By Doug Sulpy

Finally! The reference book collectors have been waiting for. Doug Sulpy (editor of "The 910" magazine and coauthor of "Drugs, Divorce and A Slipping Image") has produced a guide to every available unreleased Beatles recording and the best place to find it on vinyl or compact disc.

All types of Beatles performances are covered - their studio outtakes, live performances, TV, radio and even off-the-cuff snippets captured in hotel rooms or between takes of familiar songs. Each performance is coded and sourced to the best available CD or record. The book is divided into categories for easy reference: STUDIO SESSIONS, BBC RADIO, TELECASTS, 'GET BACK' SESSIONS, IN CONCERT, and HOME RECORDINGS. So if you want the best source for "I Feel Fine" (take 1), go to STUDIO SESSIONS and you'll find the best source is "Ultimate Collection Vol. 3" on Yellow Dog. It is very well laid out and is easily accessed. Mr. Sulpy also includes his choices for what he considers to be the best Beatles bootlegs (some still available - some not).

Mr. Sulpy offers helpful comments and insights on the many outtakes and the bootlegs on which they appear. He discusses sound quality, historical background, availability and includes helpful data such as length of tracks and recording dates. This is an exhaustive work and is certainly a MUST HAVE for any serious collector. It is not a discography but a guide to ALL the known unreleased music up to the end of 1995.

I highly recommend this book. The information is absolutely necessary for collectors and I can guarantee you will wear the cover out on this one. And though it is not a bootleg discography such as what LRE King attempted a few years ago, I seriously don't see the need for anyone to write one. To do so would require several volumes and besides, most of those 1700 Beatlegs are long out of print. What purpose would it serve? Stick with this book and BLACK MARKET BEATLES to thoroughly understand the Beatles' unreleased music.

NOW SHIPPING!
BEYOND ANTHOLOGY...

The 910's Guide to The Beatles' Outtakes

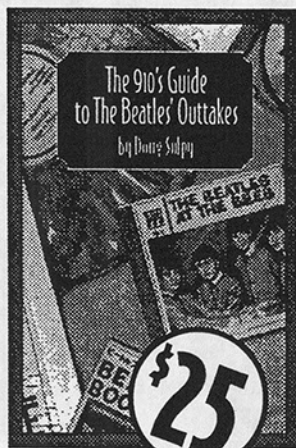
by Doug Sulpy

(co-author of "Drugs, Divorce and a
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RARITIES FOR SALE!!!!

I recently ran across a couple of items for sale in a rock music magazine. One item is of the George Harrison LP Acetate of LIVING IN THE MATERIAL WORLD. (See ad below.) Whether or not this is the same music which will be on Roaring Mouse's upcoming disc is not known. Hopefully in the next issue I can enlighten us. It looks like some exciting new material. A few years ago I received a tape from someone which purported to have this very material on it. As it turned out all the songs were the same as the released versions except for the "non-laughing" take of "Miss O'Dell". There is no "Miss O'Dell" on this advertised disc.

**GEORGE HARRISON
LP ACETATE**

with 10 Alternate Tracks
from

"LIVING IN THE MATERIAL WORLD"

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2. That Is All"
3. Don't Let Me Wait
Too Long"
4. Be Here Now"
5. My Life Belongs To Me"
6. The Day The World Gets
Round"
7. Sun Me, Sun You Blues"
8. The Material World"
9. The Light That Has
Lighted The World"
10. The Lord Loves
The One

Acetate has plain white
label with song listings
on label

\$2,000.00

*Instrumental
*Alternate

(200) 200-XXXX

The other item of note is "The Harrispector Show (A Walk Down Memory Lane)" from George Harrison and Phil Spector. It is a 1970 1-sided UK metal acetate of George and Phil in Apple Studios playing acoustic guitars and singing oldies, Spector songs and others. Approximately 25 minutes long, this is said to be the only know copy ever to be offered for sale. Asking price is \$12,000! (Can anybody loan me \$10,000?)

If anyone has heard this tape or is in possession of it, please contact me ASAP. I would, of course, like a copy of it. But if that is not possible, then how about a review of the songs and a brief snippet of the songs on tape so that I know you aren't pulling my leg?

The same music magazine also advertised "Teddy Boy/Dialogue from LET IT BE" on a 10" metal acetate for the miniscule amount of \$3500. (The danger with "acetates" is that there are a lot of fakes being sold out there and innocent people are being ripped off. So before writing out that check, have the items checked carefully by an expert.)

In The Spotlight

By Jeff Jerdon

Finally, arriving a month behind the original proposed February release date (thanks to Paul - that was just like him), the Anthology saga continues with "Real Love" and "Volume 2". "Anybody got a bit of money" should be the catch phrase in trying to keep up with all this material once again. Here's a list of some of the promo items so far...

The "Real Love" one-track U.S. promo CD with b/a featuring a red apple shaped heart (DPRO-11187) is \$25 to \$35. The U.K. version is similar to the U.S. but only 500 were produced (REEL1) and is \$85 and up. "Anthology 2" 10-track promo sampler CD (DPRO-11200) is \$55 to \$75. "Anthology 2" double promo CD set with promo CDs and labels is \$50 to \$60. I recently spotted an ad in Goldmine where someone is selling a copy of the withdrawn advance promotional cassette with the original track sequence. The cost is a mere \$125! It will be most interesting to see in the next few weeks or so how many of the so-called "destroyed" original copies of "Anthology 2" magically appear on the market.

Like "Anthology 1", "2" will be available in the 8" and 12" long boxes for both CD and cassette. Seek these out as only certain retailers are carrying them in this format. This time it seems Capitol is wising up by issuing domestic pressings for the vinyl edition of "2". Unlike the last time where they imported UK copies and simply put a new bar code sticker on the back and shrink wrapped them. Many of you probably had some difficulty on trying to snag on copies of the first one. Between being told that the major retailers got most of them and sold out that same day or "we got shorted on the shipment" were just some of the excuses thrown our way. I personally know of several local stores here who received sufficient shipments then decided to "sit" on or store away for a later date hoping for a higher future retail sale. One guy even joked, "I'm saving for my retirement."

The "Real Love" single was released on March 5th on CD and cassette and the vinyl single a week later. All three configurations came out simultaneously in the UK on the 5th. This time a 1965-era photo graces the cover sleeve. Once again seek out the UK versions for superior quality over the Capitol versions. The UK versions also contain a small 1 1/2" X 1" rectangular sticker featuring The Beatles Anthology logo and a small paragraph about the bonus unreleased tracks. Also of note on the US vinyl version the cream colored band that encircled the Apple label on the "Free As A Bird" single has been eliminated on this issue.

Last but not least are some more box sets issued for the album and the single. Like the last ones these also are unauthorized and are all from the UK. First are two box sets from Vinyl Experience. The "Real Love" box set contains another 36-page booklet of unpublished photos housed inside a 7" X 7" box with a color photo on the front and back. Limited to 5000 copies, it's going for \$18 to \$20. The "Anthology 2" box set is 12" X 12" and includes a 34-page photo book, a replica 1965 tour program, a replica fan club newsletter and a replica 1965 concert ticket. Also limited to 5000 copies, this one sells for \$40. If this is anything like the first one, it should be a nice piece. And finally from Mad Hatter is another box set for "Real Love" which is a 7" X 7" box to hold either the CD or vinyl single and includes a Beatles embroidered patch and a John Lennon memorial medal. About \$20. I have not seen this set, but I'm told the quality isn't as good as the Vinyl Experience sets.

That is about it for this time around. I'll be back next time with "Anthology 3" goodies to report (hopefully). Unless of course George or Ringo aren't happy with the track sequencing. Until then, Do What Thou Wilt!

News From Italy

by

Renato Facconi

(Our Italian Correspondent)

Here are a few new items seen on store shelves in Italy:

*THE GREAT LOST TAKAL MASTER (Master of Orange 00004) 2-CD set. "McCartney" Paul live in Largo (May 15, 1976). Incomplete show. Mono audience recording. Most of the songs were released on LIGHT AS A FEATHER (Zap 7875), WINGS OVER AMERICA - LANDING GEAR (Zap 7876) and 9 MM AUTOMATIC (Zap 7878).

*READY STEADY GO (Club Records RSG 001) The Beatles. One-sided 7" single. "I Need Your Loving Everyday" with John, George, Adam Faith and Doris Troy. Recorded April 16, 1965. *BEATLES '95 (ABC Radio Networks) 2 -CD. Two-hour radio show hosted by Dick Bartley and aired in November 1995.

*REBORN (Blue Sky 95001-2) "Deep Purple" 2-CD set recorded live in Sydney on Dec. 13, 1984. It was recorded during the same concert when Harrison guested on "Lucille"; on the sleeve you read that George guests during "Speed King". After hearing it and the introduction before the song starts, I don't think George is involved in any way.

*HOLA MEXICO! (Underground Records UDR CD - 2711 1/2) 2 CD set. "McCartney" live in Mexico City. Recorded November 27, 1993. Complete concert.

*MERCI BERCY! (Green Cat GC 001/002) 2 CD set. "McCartney". Paul's complete concert in Paris (Bercy) on Oct. 13, 1993. Dat recording.

*THE BEATLES ANTHOLOGY (Apple DPRO 10289) Digipack. The 5-song promo CD. "One After 909", "Leave My Kitten Alone", "And I Love Her", "Three Cool Cats" & "I Wanna Be Your Man".

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CORRESPONDENCE • CORRESPONDENCE

Don Ball of Castlegar, Canada recently wrote George Martin and received a personal reply from the Beatles producer. Here are some excerpts from Mr. Ball's letter and Mr. Martin's response.

Greetings Mr. Martin,

I realize that this new series was to give a sampling of Beatle recorded material from various sources but I cannot help but view the horrendous act of breaking apart the "Decca Sessions" and the Swedish 1963 broadcast on the first volume as a tacky maneuver. Why was it broken up as such to begin with? Having already heard all the Decca material and the complete '63 broadcast makes me wonder why these couldn't have been left intact. Both would have fit comfortably on the disc.

Thank you for letting me express my views and in closing I'd like to say that it'd truly be nice to one day hear the full extended version of Helter Skelter on a future Beatle release from Capitol/EMI/Apple

P.S. Was there ever a demo for the early McCartney composition "A World Without Love"?

Dear Mr. Ball,

Thank you for your letter. I am glad you like the first Anthology, but I am sorry that you were disappointed with some of the selections. Certainly it was my job to collate and produce these albums, but the voices of The Beatles and that of the EMI marketing people had to be heard. It is likely that all the Decca material will be issued at some stage in a separate form. My task was to tell The Beatles' story without boring the pants off people and I am talking about the vast majority throughout the world, not the tiny percentage of fans who wish to hear every nut and bolt. Volume 2 of the Anthology I hope will be to your liking. The question of fully extended versions of "Helter Skelter" will definitely be up to the EMI moguls.

Finally, there was a demo of "A World Without Love" by Paul, but it doesn't qualify as a Beatle song, so I am not sure what its future will be. Thank you for your interest. George Martin

Great letter, Don! If anyone else has had such an experience, please forward the letters to me and I'll share them with our readers. Thanks!

Dear Belmo,

What is our exposure to the 'legal eagles' as collectors of bootleg recordings? I can understand the action of the police with regard to selling illegal recordings, but what about private collectors such as you and I who listen to them in the privacy of our homes? What if I am accosted at a convention or a store while making such a purchase? Can the police then move to obtain a search warrant and 'raid' my home in search of additional 'contraband'?

Signed,
Al

Dear Al,

Thanks to the Constitution and the Bill of Rights, citizens of the U.S. can possess bootlegs in the privacy of their homes without fear of persecution. As of TODAY it is not against the law to purchase and/or own bootleg recordings. The only people who have to worry about the authorities coming to their homes and confiscating their collections are those who are manufacturing and selling this terrible contraband.

So please rest easy in knowing that your collection is safe. And don't let the "Paranoia Mongers" get inside your head.

Belmo

Dear Beatle Peetle,

I believe the five songs from the Decca audition on Anthology 1 were not chosen at random. While checking the discs for pitch against my keyboard, I discovered that the key of the songs, in order of appearance are D.E.C.A.A. There are no other songs in the key of C except for "The Sheik of Araby" or I'm sure they would have used it to spell out the name properly. Now THAT'S trivia.

Ken S.

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BELMO'S

Vol. 9/3
ISSUE #51

BEATLEG NEWS

Since



1987

THE INTERNATIONAL NEWSLETTER FOR COLLECTORS

George Harrison Is LIVING IN THE ALTERNATE WORLD



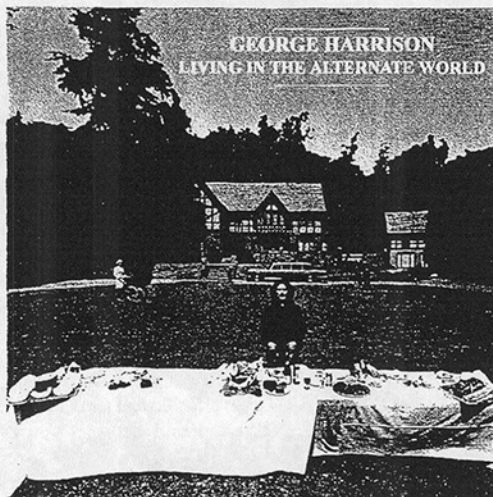
Living In The Alternate World

Fake Capitol Label (DPRO-79963) CD
Total Time: 46' 59"

The newest release from the folks who brought us Harrison's ACETATES AND ALTERNATES is a good one. Here are the tracks:

- 1) Give Me Love (Give Me Peace On Earth) 3'41"
- 2) Sue Me, Sue You Blues 5'00"
- 3) The Light That Has Lighted The World 3'35"
- 4) Don't Let Me Wait Too Long 3'05"
- 5) Who Can See It 3'55"
- 6) Living In The Material World 5'34"
- 7) The Lord Loves The One (That Loves The Lord) 4'38"
- 8) Be Here Now 4'15"
- 9) The Day The World Gets 'Round 2'55"
- 10) That Is All 3'41"
- 11) Miss O'Dell 2'29"
- 12) Try Some Buy Some 4'07"

LIVING IN THE MATERIAL WORLD was always one of my favorite Harrison albums. It followed ALL THINGS MUST PASS by a couple of years and continued the religious themes first professed in ATMP. The songs are uplifting and the tunes are quite catchy. In addition, the musicianship is excellent throughout. Unfortunately, the critics failed to see the fine points of the album and the record eventually faded from the minds of the listening public. A pity as the music is exceptional.



GIVE ME LOVE opens with an extended instrumental not on the original and features different vocals. SUE ME, SUE YOU BLUES is an instrumental and sounds very close to the final take. George's count-in can be heard at the song's beginning. THE LIGHT THAT HAS LIGHTED THE WORLD is an alternate take (as are all the tracks on this disc) and has George's count-in. George's voice is a bit gruff on this version.

DON'T LET ME WAIT TOO LONG is an alternate instrumental take - probably a reference mix to be used later. WHO CAN SEE IT is a rough take by George who doesn't seem too sure about the lyrics at this point in time. LIVING IN THE MATERIAL WORLD is an instrumental take. The piano is prominent in this version as are the drums.

THE LORD LOVES THE ONE (THAT LOVES THE LORD) again has George singing guide vocals for the track. Unpolished here.

BE HERE NOW is listed as being an instrumental but is really an alternate take. A very gentle song even at this juncture. THE DAY THE WORLD GETS 'ROUND is a lovely instrumental version of my favorite track on the album. George does, however, interject lyrics partways through the song.

THAT IS ALL is a fairly forgettable tune. This is the instrumental of the song. MISS O'DELL is the alternate take without the laughter present in the original release. This version appeared previously on ARTIFACTS VOLUME THREE.

Finishing the album is the official version of TRY SOME BUY SOME. Presumably this was added to fill out the disc.

This disc is a real find. The sound quality throughout is excellent and the liner notes are very good as well. Also the cover features an alternate photo (black and white) of George alone at the banquet table in front of his castle. It is refreshing to finally get a bootleg which lives up to the hype of rare and unreleased music. I hope that newcomers, Roaring Mouse, can continue to amaze and entertain us as they have with this release.

Belmo's Rating:

Material: A+

Sound Quality: A

Packaging: A

HIGHLY RECOMMENDED

COME TOGETHER

(beatles in the 90's)

Come Together

Fab 3 CD 63'39"

The newest release from England's FAB RECORDS is a "hard find" in the Western Hemisphere - and that may not be such a bad thing. The disc is a curious (and overall disappointing) hodge podge of rarities.

The tracks:

- 1) Free As A Bird (5'11") Full length version with "wings" intro, clapping outro and backward message reversed.
- 2) Real Love (3'05") Beatles early mix
- 3) Real Love (4'12") Beatles video mix
- 4) Strawberry Fields (23") McCartney ANTHOLOGY demo on mellotron
- 5) I Will (34") Fragment of Paul, George, Ringo
- 6) Derradune (39") George on ANTHOLOGY
- 7) Free As A Bird (3'27") Lennon Demo Take 1
- 8) Free As A Bird (2'42") Lennon Demo Take 3
- 9) Real Love (3'47") Lennon Demo Take 1
- 10) Real Love (3'57") Lennon Demo Take 4

We are still living in the material world here at



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"Bootlegs are illegal. We don't sell them we only report what's in them."

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- 11) Real Love (2'47") Lennon Demo Take 5
- 12) Real Love (2'21") Lennon Demo Take 6
- 13) Real Love (3'09") Lennon Demo
- 14) Real Love (1'30") from IMAGINE
- 15) It Don't Come Easy (3'27") Harrison Demo
- 16) For You Blue (1'41") LET IT BE outtake
- 17) The Long and Winding Road (3'32") LET IT BE outtake
- 18) Let It Be (4'00") LET IT BE outtake
- 19) Come Together (3'33") alternate mix of the Smokin' Mojo Filters release -Paul on vocals
- 20) While My Guitar Gently Weeps (8'07") Harrison, Starr & Gary Moore live at the Royal Albert Hall (April 6, 1992)
- 21) Studio Mis-Takes (1'25") a collage of outtakes from the ANTHOLOGY video

What we have here is a mishmash of material from numerous sources. There are the Lennon demos for "Free As A Bird" and "Real Love" - all of which have been bootlegged several times over. In addition, there is the previously bootlegged Harrison demo of "It Don't Come Easy" and the three LET IT BE outtakes which have all been bootlegged on various discs through the years.

"Come Together" is a slightly different mix of the Paul Weller & Friends (re: Smokin' Mojo Filters) track from the 1995 benefit album HELP whose proceeds went to benefit the children of Bosnia. Paul McCartney sings backing vocals (you'll need to listen hard to hear him).

"While My Guitar Gently Weeps" is from George's concert at the Royal Albert Hall and features guest appearances by Ringo and Gary Moore. Previously bootlegged.

"Studio Mis-Takes" can be heard at the end of the ANTHOLOGY video series. These are short snippets of outtakes which we would all dearly love to hear the complete versions. The chances of that happening are very slim indeed.

The big mystery track is "Real Love" (early mix). Having listened to this take numerous times and consulting with some of my experts-in-the field friends, we've come to the conclusion that there is a 90% probability that this is not an outtake, but the real thing. The consensus is that this take was probably given to the producers making the "Real Love" video so that they could have a track to work with until the final mix was handed over. (If you have any other ideas on this track, pass them along.)

The CD cover has a nice outtake photo from the PLEASE PLEASE ME album session and the back photos are recent color shots of Paul, George and Ringo taken by Linda McCartney. The liner notes are better than most that I've seen and are overall accurate.

This is one of those Beatlegs that I have a hard time deciding whether or not I can endorse it. There is one really rare track, but the rest of the cuts are from the ANTHOLOGY TV special or have all been bootlegged before. Is this disc worth the \$20 or \$25 it sells for? This time the reader has to decide for himself/herself. Here is my rating at this moment in time. (Tomorrow it might be different!)

Belmo's Rating

Material: B-

Sound Quality: A to C+ (varies)

Packaging: B

THE BEATLES:

Collecting The Original UK Pressings 1962-1970

by Mitch Scharoff

Book Review by Jeff Jerdon

Four years ago this little gem of a book was introduced to collectors across the country and was met with enthusiastic praise for the valuable information concerning original UK Parlophone and Apple Beatles releases. That original 52 page paperback edition contained vital info about Parlophone and Apple 45's, EP's, etc. released in the UK between 1962-70. It also had many examples of label illustrations to provide the collector with help in determining subtle differences. Let's face it, Capitol releases were always easier due to the many label styles. The Parlophone releases were a completely different story until the arrival of this book.

If you missed out on the first edition, look for this new release as it has more information, better illustrations and more label variations. Everything you need to know about dates, matrix numbers and more! Whether you're a serious hardcore collector or even a casual fan, this book is a must have into the history of the catalog that was chosen as the worldwide standard for Beatles releases today. It'll be the best \$17 you'll ever invest.

All Things Must Pass

or

The End of BELMO'S BEATLEG NEWS

Nothing lasts forever and this publication is no exception. Out of necessity I first began publishing this newsletter in the Spring of 1987. The bootleg industry had taken off and collectors were being inundated with new titles weekly. Someone needed to make sense of what was going on and it fell upon me to take up the cause.

Without going into a history of Beatles bootlegs (you can read all of that in BLACK MARKET BEATLES), it suffices to say that the late Eighties and the first half of the Nineties were the golden years for "Beatlegs". But the lack of quality Beatlegs, the recent crackdowns on bootleggers and the new legal atmosphere surrounding the production and sales of underground releases worldwide has slowed the flow of worthwhile material.

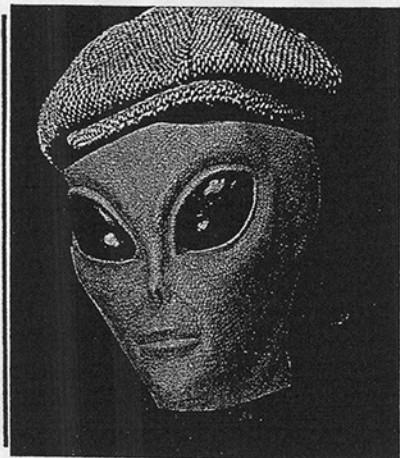
In addition, the unreleased material still in the hands of private collectors and bootleggers is now minimal. So it is unlikely we shall see more than a handful of significant Beatlegs in the coming years. (Of course, there will always be a surprise or two which will come our way.) However, as the past year has shown, reissues and inferior bootlegs are now the norm and ULTRA RARE - type discs are the exception. It is a pity that this has come to be, but the well was bound to go dry eventually.

Additionally, I have decided to pursue my writing career. There are several books I wish to complete in the next few years and to do this I need to cut back on other commitments. I have already ended my contributions to BEATLEFAN, GOLDMINE and other magazines. It is now time to say goodbye to BBN. It has been a lot of fun; however, it is VERY time consuming and is mostly a non-profit venture. After expenses for supplies, shipping, printing, bootlegs, phone calls, and etc. I can figure to break even at year's end. That is okay, though, because I've done this newsletter for fun - not money.

So because of these factors and after careful consideration I have decided to succumb to fate and am now announcing that BELMO'S BEATLEG NEWS will end publication in one year. The LAST ISSUE will be NUMBER 58.

If you have subscribed for issues beyond #58, I will either refund your money after the last issue or I may offer a "goodbye" special of some sort.

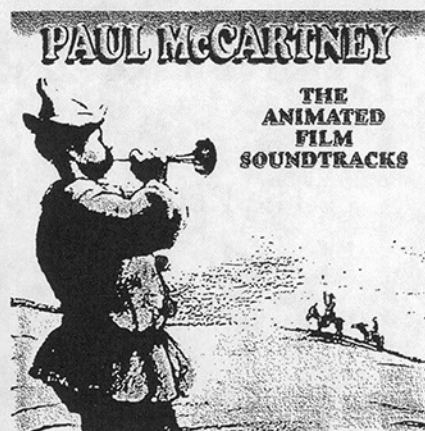
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For all you fans of the album SERGEANT PEPPER'S LONELY HEARTS CLUB BAND, I am proud to announce that I have recently completed a book on the recording of SGT. PEPPER with a brief history of the album and the era when it was recorded. My publisher (C.G. Publishing) is doing a series of CD-size books on the "making of" rock music's most famous albums. Some of the other albums in the series are DARK SIDE OF THE MOON, LED ZEP II, STICKY FINGERS, and NEVERMIND (being written by Jim Berkenstadt - my coauthor on BLACK MARKET BEATLES). The books will be distributed in record stores and should be available this fall.

If you are an ALLMAN BROTHERS fan, you will be delighted to know that the next book I am writing covers the COMPLETE RECORDING HISTORY of the South's most famous band. Besides including a history of the group, the book will also feature the most in-depth discography ever attempted on the Allman Brothers, rare photos, reproductions of posters, tickets, backstage passes, a family tree, memorabilia, concert info, and much more! With any luck the book should be out next summer. (And if anyone has any Allman Brothers info, photos or tapes they wish to share with me, then drop me a line describing what you have. You will be duly rewarded.)

This July my wife and I are making a trek to Alaska for a well-deserved vacation. This means that the next issue will not be in your mailbox until some time in August. So no nasty letters please. If in late June or early July a Beatleg of great importance comes my way, then I will rush release an issue. Otherwise, the news will have to wait until Belmo returns from the Land Of The Midnight Sun. Bye y'all.



Paul McCartney The Animated Film Soundtracks

Moonlight Records (ML 9634) CD
 Running Time: 52' 55"

Moonlight Records has gathered together the soundtracks for DAUMIER'S LAW and the unreleased and never finished RUPERT THE BEAR animated film.

The tracks are:

- 1) Act 1: Right
- 2) Act 2: Wrong
- 3) Act 3: Justice
- 4) Act 4: Punishment
- 5) Act 5: Payment
- 6) Act 6: Release
- 7) Rupert Song #1
- 8) Tippi Tippi Toes
- 9) Flying Horses
- 10) Cohen The Wind Is Blowing
- 11) The Castle of the King of the Birds
- 12) Sunshine Sometime
- 13) Sea/Cornish Wafer
- 14) Storm
- 15) Nutwood Scene
- 16) Walking in the Meadow
- 17) Sea Melody
- 18) Rupert Song #2
- 19) We All Stand Together (demo)

If you haven't heard the DAUMIER'S LAW music yet, you might be in for a bit of a surprise. It is sombre and moody - unlike most of what Paul writes. These six tracks were lifted directly from the video soundtrack as is evidenced by the voice over we occasionally hear. Paul played all these cuts on his OOBU JOOBU radio special last year. The RUPERT soundtrack has been previously bootlegged and contains no surprises. Whatever happened to the film project is anyone's guess. A good CD if you don't own it yet.

Belmo's Rating
Material: B
Sound Quality: A
Packaging: B

Kold Butz & Haht Shitz

Or

The Return of Macca's COLD CUTS Cold Cuts

(Pegboy 1002) CD 46'57"

Are you ready for what I believe is the definitive and final (hopefully) incarnation of the unreleased McCartney "Kold Kuts & Hot Hits" project first compiled in 1978? The songs (from 1971-78) were Paul's choices for his "rarities" album meant for his loyal fans.

Pegboy (aka Vigotone) has culled the best tapes available for this disc and has packaged it nicely in their slipcase container along with picture disc and full-color 24 page booklet. It is a very nice package of a familiar record (owned by all loyal Macca fans).

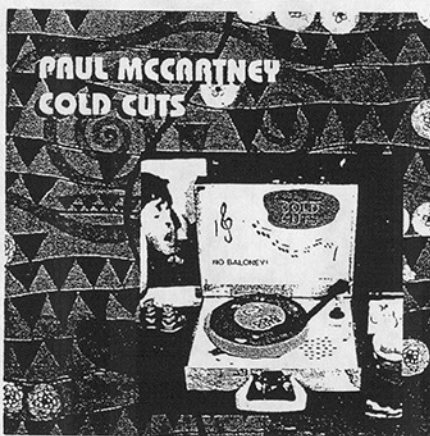
The songs:

- 1) A Love For You (5'27")
- 2) My Carnival (3'40")
- 3) Waterspout (4'48")
- 4) Mama's Little Girl (3'40")
- 5) Night Out (2'30")
- 6) Robber's Ball (3'56")
- 7) Cage (3'08")
- 8) Did We Meet Somewhere Before? (4'59")
- 9) Hey Diddle (3'43")
- 10) Tragedy (3'16")
- 11) Best Friend (4'08")
- 12) Same Time Next Year (3'08")

As I really enjoyed the liner notes of this disc, I think I'll just reproduce them for you verbatim:

COLD CUTS is probably the best known of the unissued McCartney projects. With a canon of unreleased music rivaled by few other artists, Paul required an outlet for this material. The original concept was the release of a two record set comprising a disc full of hits - *HOT HITS*, and a second disc of leftovers, B-sides and unreleased material - *KOLD KUTZ*. Over the years, three finished lineups of the unreleased material have surfaced, each stronger than its precursor. The first collection was compiled c. 1978 and ran roughly sixty minutes, gathering material from 1971 to the present. Due to record company pressure for product, this project was not completed, and *WINGS GREATEST* was sent to satisfy the Christmas market.

Now known simply as *COLD CUTS*, the project was once again taken off the shelf following the *BACK TO THE EGG* sessions. The Linda and Denny vocal spotlights were trimmed along with the instrumental material in favor of Paul's more



commercial offerings. The final version to surface hails from the end of 1980 and consists of the same twelve tracks, albeit in a different sequence. It came about after Paul's self-imposed exile earlier in the year, when he pulled the remaining members of Wings together in October of 1980 to once again polish up the old tracks. A listen to these recordings begs the question "why weren't these released!", as most of them are superior to their contemporary relatives. Unfortunately, in the wake of John Lennon's death, the project was shelved again.

In late 1987, additional production work was undertaken at Air Studios in London, by Paul, co-producer Chris Thomas and engineer Bill Price. The mixes of "Mama's Little Girl" and "Same Time Next Year" which appeared on the *PUT IT THERE* single in February 1990, are from these sessions.

The set presented here is the 1980 version, known by collectors as the "No Baloney" lineup, in reference to the cover artwork used on its unofficial vinyl release towards the end of 1986. Pegboy is proud to present this material from the best available source. Enjoy!

Not a lot more can be added to what our friends at Pegboy have already said. The bottom line is that if you do not have this material, then this is the best CD for you. And if you do have it then you can probably save your \$20 for something else.

Belmo's Rating

Material: B (previously released)

Sound Quality: A

Packaging: A

Odds & Ends

or

"Hey! Look what I did!"

By Deep Ear

There are a couple of reissues worth mentioning and some rumors as well. First, the rumors:

- 1) There will be a CD of more Harrison rarities coming our way soon. It will be called *PIRATE SONGS II*. No word as to the songs.
- 2) Speaking of Lonesome George, someone is planning to release a CD copy of *SOMEWHERE IN ENGLAND* featuring the original tracks and cover art and maybe some bonus tracks.
- 3) Ringo's *STOP AND SMELL THE ROSES* will be released by bootleggers who have alternate takes and outtakes from those sessions.
- 4) Yellow Dog is planning a release of *LET IT BE* material soon. It is said to have 70% new outtakes taken from the film soundtrack.

There was a major bust on the West Coast in April. The distributor was nabbed with over 50,000 discs in his possession. This person evidently moved products by VIGOTONE, CAPRICORN, PEGBOY, ROARING MOUSE and others. A temporary shortfall of product is expected until someone else can step in and take this person's place.

Desperado Records (Italy) has reissued The Beatles *LIVE AT THE STAR CLUB* (DP3) on a single CD. It has been digitally remastered and boasts a total of 31 tracks. But before you go in search of this disc, wait to see what our other European friends are releasing soon. A different bootlegger is said to have better tapes and more songs which he will be sending our way soon.

Boxtop (remember them from the Eighties?) Records has copied a Japanese release of the Beatles live in Melbourne. This CD is called, *ALL THE BEST FROM AUSTRALIA* (BT 9607) and is from the Melbourne Festival Hall concerts of 1964. The disc contains both shows from that city's venue. Total disc time is 57'09".

The song lineup for both shows were:

- 1) I Saw Her Standing There
- 2) You Can't Do That
- 3) All My Loving
- 4) She Loves You
- 5) Till There Was You
- 6) Roll Over Beethoven
- 7) Can't Buy Me Love
- 8) This Boy
- 9) Twist & Shout
- 10) Long Tall Sally

If you are a collector of live shows, then you will want to pick up on this CD. The first show sounds very good, but the second show is muddy. Still, it is an improvement over what we had. And the screaming is not real prominent. Thank God!



In The Spotlight

By
Jeff Jerdon

With the excitement of ANTHOLOGY 2 winding down, we'll now have to set our sights on A) Sept., B) Oct., C) Nov. or D) none of the above for the release of ANTHOLOGY 3. I think most of us can wait though, especially if it includes the much talked about new McCartney/Harrison collaboration by the "Threettes".

In the meantime here's a few items leftover from ANTHOLOGY 2 worth mentioning because of rising prices. The A2 press CD Rom is going for \$150 to \$200. Like its predecessor, a nice piece if you can find one at the low end of the scale. Also the 12" vinyl A2 sampler (SPRO 11206/11207) is going from \$125 to \$175 with the majority of prices at the higher end. The gray cover features the short from the back of the REVOLVER album and includes seven tracks: "Strawberry Fields" (Take 1), "I'm Down", "I'm Only Sleeping" (rehearsal and Take 1), "Eleanor Rigby" (strings only), "Only A Northern Song", "Tomorrow Never Knows" and "Sgt. Pepper" (reprise). This was supposedly aimed at college radio stations for promotion. I don't think it takes a rocket scientist to figure who it really was aimed at.

Now for some different goodies. From Gartlan USA comes a new line of limited edition figurines and collector plates featuring Ringo Starr. The collection includes a personally autographed figurine of Ringo from the ABBEY ROAD album cover and is priced at \$350. It's a beautiful piece which is hand painted and sequentially hand numbered and is limited to 1000 pieces worldwide. Also available is a personally autographed collector's plate picturing Ringo in various stages of his career. The 10 1/4" plate is also sequentially numbered and limited to 1000 pieces and is \$225. Since these are actually signed by Ringo don't expect these to sit around long. Grab 'em now! The rest of the collection (not autographed) include a 6" figurine of Ringo drumming behind his famous Ludwig kit. Limited to an edition of 5000 and is \$150.

A 4" Ringo ABBEY ROAD figurine edition of 10,000 goes for \$50. An 8 1/4" plate (like the larger one), banded in 24 karat gold, limited to 10,000 is \$30. Also an unlimited 3 1/4" miniplat which is gold banded sells for \$15. Gartlan is also offering 250 autographed artists proofs of the figurine and plate for \$1000! Most of these are reasonably priced and are a great addition to your collection if you're into this type of thing. Next in the series is John Lennon. Anybody's guess as to whether Paul or George will autograph their series pieces.

Next up is a new line of unauthorized collectables put out by NAF Entertainment (that stands for "No Artificial Flavor") out of L.A..

They include three "shaped" Beatles interview CD which are actually discs cut out in the shape of pictures of the Beatles (See ad for illustrations.) Volume One contains a June 1964 interview from the Australian Tour. They talk about the Australian audience, Paul's 22nd birthday and Ringo reveals where he got his rings. The picture on the shaped disc is taken from a U.S. press conference in February 1964.

Volume Two contains the "Jesus Affair" press conference from August 1966 where John defends his statement and eventually apologizes. The second interview takes place on the premier of "Yellow Submarine" and "Maharishi" interviews from July 1968. The picture on the disc is also from the February 1964 press conference.

Volume Three has various interviews from November 1963, February 1964, March 1964, July 1964 and October 1964. The Fab Four talk about the Royal Variety Show where they had just played. The Beatles also talk about French audiences for they had just completed a three week engagement at the Olympia Theatre in Paris. They go on to discuss their thoughts on what will await them in America as they are about to embark on their first U.S. tour. Later they accept their Silver Hearts medals - the prize for being "British Show Business Personalities of 1963". They also talk about the premier of their first film "A Hard Day's Night". Later they are asked their opinions regarding the forthcoming election in Great Britain. Their answers are, of course, not to be taken too seriously. One question put to a Beatle, "What shall the next government bring in?" "More wine" says Ringo! The picture on the disc is from "Top Of The Pops" in June 1966.

You'll probably want these for the uniqueness of the discs themselves. And, yes, they actually play!

NAF also has two new Beatles CD Roms. One is a calendar disc for Windows 95 and 3.11 and features 366 different unpublished never before seen photos of the Beatles - one for each day with loads of Beatles' historical info. It is easy to use. Just open the program, view the current month, move the mouse to the day of your choice, click and read about what happened in the lives of the Beatles on that day. You can also enlarge the photos on your screen or import images into other applications. As an added feature you can view all the pictures in sequence as you would a photo album.

The other disc is due out in July and includes a computer game, a complete discography of official and unofficial releases, an hour of video footage, and 150 pictures and screensavers banded together.

That's all for this time. See you next issue. Do what thou wilt.

News From Italy

by
Renato Facconi
(Our Italian Correspondent)

Renato reports that those song snippets heard at the end of the bootleg, COME TOGETHER, are as follows: 1) count-in + "I Saw Her Standing There" edit piece take 7 + engineers' intro (take 8, take 9) (EMI Feb. 11, 1963), 2) engineer's intro (from take 3) + "Misery" second part of false start take 4 + engineer's intro (from take 5) (EMI Feb. 11, 63), 3) engineer's intro + "Sie Liebt Dich" take 13, breakdown during edit piece 10 for SI vocals (Paris April 29, 64), 4) engineer's intro (take 21), "And I Love Her" excerpt of unknown take, false start (EMI Feb. 26, 64), 5) engineer's intro (take 21), "Being For The Benefit of Mr. Kite" instrumental excerpt of an early take false start (EMI Feb. 67), 6) intro by John + engineer's intro (take 8), "All You Need Is Love" excerpt probably from BBC rehearsals, with John & Paul fooling around on vocals, breakdown (EMI June 25, 67), outro by Paul and John.

Avoid COLLECTION VOL. 3 (Audrey Records ANDRCD 19) on CD. It is a pirate copy of the stereo HELP and RUBBER SOUL albums.

Traveling Wilburys: WITH A LITTLE HELP FROM OUR FRIEND JEFF (HQ 002) on CD. Previously released material except the for the Roger Scott interview from August 1990 with Jeff Lynne, George Harrison and Tom Petty.

Harrison: THE MYSTIC MAESTRO (HQ 003) CD. Same as Vigotone's PIRATESONGS. Avoid this one.

McCartney: LIVED 1993 (SCS 23) CD. Same as "Hey Tokyo" on KTS. Nothing new here.

DEFINITIVE THE BEATLES 1966 COLLECTION (Original Master Recording MDCD 010/011) 2 CD set. Contains the June 1966 Tokyo press conference, live in Tokyo at Budokan on June 30, 1966 (from "dark suit" video) and the Budokan show from July 1, 1966 ("light suit" show).

Maurice Gibb: THE LONER (Ladybird LB-007) CD. Former Bee Gee does his thing. Of special interest is Maurice and Ringo's recording of "Modulating Maurice". In 1969 the two of them started recording an album of monophonic synthesizer, one of the songs is "Mod. Maurice" an instrumental and the other remains unreleased. The CD also has The Futt's "Have You Heard The Word" from 1970. (This is the infamous Lennon parody long thought to be a Beatle outtake.)

Elvis Costello: IDID TALK TO BOB DYLAN (Moontunes Records MOON015) CD. Recorded live in Brixton in March 1995. Among the 21 songs is "Shallow Grave" co-written with Paul McCartney and released on Costello's ALL THIS USELESS BEAUTY 1966 album. This is certainly one disc worth searching for.

What's The News Mary Jane?



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Roaring Mouse is expected to release three new titles shortly: HEY JUDE (the original vinyl release with ten alternate versions and a cover boasting an unreleased "Capitol slick"), and CD reissues of the boots COLLECTOR'S ITEMS and CASUALTIES. Also, look for their reissue of YESTERDAY AND TODAY featuring both the mono and stereo mixes of the album and an alternate cover photo.

I'm told that the new Yellow Dog release will be called LEANING ON A LAMPOST and has unreleased "Let It Be" material (including the Fab Four singing the Herman's Hermits big hit).

Alain from Switzerland writes: "I was in Japan in March 1996 and found many Beatles LPs and boots and another FREE AS A BIRD CD made by FAB G 001. The CD is a white picture disc with a bird design as well as writings. The sound is excellent. Total time is 57'03". Here are the tracks:

- 1) Free As A Bird: Take 3
- 2) Free As A Bird: Take 1
- 3) Real Love: Take 1
- 4) Real Love: Take 6
- 5) Real Love: Take 5
- 6) She's A Woman I: Demo
- 7) Cmon Everybody: Demo
- 8) Starting Over: Demo
- 9) She's A Woman II: Demo
- 10) Rip It Up: Demo

- 11) I'm A Man (boogie)
- 12) Bebop A Lula: Demo
- 13) I'm Losing You: Demo
- 14) Starting Over: Demo
- 15) Speech/I'm Losing You II
- 16) Rehearsals + I'm Losing You III
- 17) I'm Losing You IV
- 18) Dream Lover: Demo
- 19) She's A Woman III: Demo
- 20) Train, Train: Demo
- 21) Rehearsals & Speech

Belmo says: It appears these are DOUBLE FANTASY sessions and the home demos for REAL LOVE and FREE AS A BIRD.

If you are within listening distance of WCBM-AM radio out of Owings Mills, Maryland, then you should tune in and give Hieronimus & Co. a chance. Host Bob Hieronimus and friends love the Beatles and they air many great specials on the Fab Four (their favorite topic is YELLOW SUBMARINE). HEY! Belmo was even a guest one time! Hieronimus & Co. also produces for ITV in Canada and FOX-TV in the U.S. and will soon be doing a one hour weekly TV show on FOX 45 - TV in Baltimore. If you've missed their series: THE BEATLES YELLOW SUBMARINE 21ST CENTURY RADIO DOCUMENTARY SERIES (12 hours of interviews reviewing the 1968 animation landmark movie), then you should drop them a line at:

Hieronimus & Co., P.O. Box 648, Owings Mills, MD 21117 or FAX them at: 410-356-6229.

They have tapes available from the shows and from their specials on the ANTHOLOGY. These are worth getting - lot's of great interviews and only available from Hieronimus.

RENATO FROM ITALIA REPORTS:

- 1) IN THE STUDIO: THE BEATLES 1963-1966 (Album Network show #385) CD is an interview disc with interviews with Paul and George.
- 2) McCartney: GREATEST HITS LIVE (Live Storm LSCD 51560) CD is an Italian disc to avoid. It is a copy of "John L. Doesn't Live Here Anymore - Tour 93 - Pt. 2 - Collection" (Clinton CL 7907). Live tracks from Minneapolis, Winnipeg and Kansas City.
- 3) Ravi Shankar: IN CELEBRATION is a 4 CD set compiled by George Harrison and Shankar. If you love sitar, buy this set!
- 4) The Beatles: JAMMING WITH HEATHER (Because BECD 001) Japanese CD. This disc has rehearsals from the "Get Back" sessions. It appears that most, if not all, the songs have appeared on

bootleg previously. The songs are: "Two of Us", a Heather improv, "I've Got A Feeling", "Don't Let Me Down", "All Things Must Pass", "She Came In Through The Bathroom Window", "Take This Hammer", "Freight Train", "Daddy, Where You Been So Long?", "Right String Wrong Yo Yo", "Run For Your Life", "Hear Me Lord", "Carry That Weight", Instrumental, "Louie, Louie", and "My Imagination".

4) The Beatles: DON'T TOUCH THAT DIAL (Jumbo Label TJLCD 1966A) CD contains the uncut complete interview for Radio Caroline held by Tom Lodge with The Beatles in 1966.

5) Harrison: ONE NIGHT IN A YOKOHAMA ARENA (Holyhawk Records CT 001) 2CDs. Complete show from Yokohama December 1, 1991. From a DAT tape.

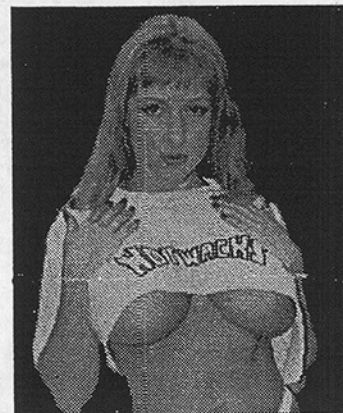
HOT WACKS BOOK

Supplement 4

Our friends at HOT WACKS have just published "Supplement #4" in their series of HOT WACKS BOOKS. In case you have been living in a cave for the past 200 years, then you will not know about the fine tradition of underground journalism from the publishers of the most complete discographies of bootleg releases this side of Uranus!

Collectors of bootlegs consider the HOT WACKS BOOKS the "Bible" of underground releases. These books cover all artists - from Tori Amos to Fank Zappa, from The Allman Bros to King Crimson, from The Beatles to Led Zep!!! Each entry lists song titles, sound quality and source, recording dates and some brief reviews. In addition, this supplement also has some great articles on The Beatles' GET BACK BOOTLEGS, the Beatles VS Pink Floyd, a history of bootlegs, bootleg collecting for beginners, and a heck of a lot more cool stuff.

Of special interest to collectors are the many ads for those rare titles you can't seem to find at your local record store. If you are a collector, you need this book and the ones that came before. I own all of them and am proud of it!!! Tell them Belmo sent you.



CORRESPONDENCE • CORRESPONDENCE

Dear Belmo,

Do you think anyone will release a "BEST OF" version of Macca's OOBU JOOBU radio series? I can't afford all 17 CDs.

Peace,
Howard

Dear Howard,

Rumors have it that Macca himself is planning on releasing such a disc next year. No word if any bootleggers have plans to do so.

Belmo

Dear Belmo

RE: The 1960 Home Recordings by The Beatles. I always believed the "Liverpool" location rather than the "Hamburg" location. Why do you believe the tapes were made in Hamburg?

Thanks,
Robert

Hi Robert,

This is one of those questions we may never know the true answer to. However, I am fairly confident that the tapes came from Hamburg because the person who sold the tapes is the same one who taped the rehearsals. And, guess what? He is from Germany! He even wrote me a few years back telling me about the tapes. (Then, again, he may have told me a tall tale.)

Belmo

DAVE WHITE writes: "SFF (Take 7)" on ANTHOLOGY 2 and the SFF mono acetate on the vinyl bootleg STRAWBERRY FIELDS FOREVER (NEMS Records Clue 9) are the same pitch and originate from the same take. They are both approximately 2.6% faster than the same version on UM3. Also, the excerpt of SFF (Take 26) on the ABBEY ROAD SHOW CD is approx. 2.6% faster than the same complete version on UM3. "Across The Universe" on ANTHOLOGY 2 is approx. 1.5% slower than the same version on CONTROL ROOM MONITOR MIXES. "The Fool On The Hill" (Take 1) on ANTHOLOGY 2 is approx. 1.4% slower than the same version on ACETATES. Both "Walrus" and "Fool" are from tapes, not acetate discs, as the title of the CD implies. A big collector in London got both of them from an employee of a moving company who once did a job for EMI."

STEPHEN JANSEN writes: "A-B monitoring is a way to remove the center channel from stereo recordings, leaving only what was panned left and right. It is also known as a "vocal eliminator" in Karaoke circles. Depending on the way the song was mixed, A-B usually removes vocals, bass guitar, lead guitar, kick and snare drum - leaving rhythm guitars, keyboard, backing vocals and sound effects. A kind of do-it-yourself bootleg that anyone can do at home. Listen to all your favorites in a brand new way!"

Ken Smith writes: "Regarding the external recording of the instrumental track of 'Girl' (Nov. 11, 1965, Take 2) - I've discovered that the recordings of it on ARTIFACTS and on REVOLUTION are one and the same, thanks to my CD player with pitch control. The song, as on RUBBER SOUL, is in the key of C. On ARTIFACTS it must be slowed down by 2.5% to play on CD and runs 2'19" corrected. On REVOLUTION it must be slowed down by 7.8% to match keys and runs 2'14". Played A-B they are identical, except the REVOLUTION track starts with the sound of someone touching or moving the cassette deck with the mic on; this "click" was removed on ARTIFACTS. From there, everything else about the two recordings is the same, except that it fades early on REVOLUTION. I found the sound quality to be marginally better on ARTIFACTS. From "pitch off" to -7.8% is a helluva lot. Do you think they do this crap on purpose? Almost all the other cuts on all my Beatlegs require pitch correction, but not by that much.

Also, on your review of ANTHOLOGY 1 in #49, "Can't Buy Me Love" is the same Take 2 available all along since URT, except it has had the solo from Take 1, not previously available, superimposed on top of it, in place of the solo from Take 2 with its mistakes. According to Lewisohn, there are 4 takes: 1 -booted, 2 -complete & 3 -in a lower key, breaks down where Paul flubs the lyrics, 4 -the record. In the ANTHOLOGY booklet, the term "flown in" means it was electronically transferred there from another take. Note that a version with the ANTHOLOGY solo has never been issued, so nobody outside Abbey Road has ever heard Take 1. "Just the facts, ma'am".

Thanks, Ken. You done good!

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BELMO'S

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ISSUE #52

BEATLEG NEWS

Since



1987

THE INTERNATIONAL NEWSLETTER FOR COLLECTORS

SUPER HOT SUMMER ISSUE

Here are some of the hot new releases reviewed inside plus the latest (and heartbreaking!) news about the bust of a major bootleg distributor, the closing of several of America's favorite record stores, the manufacturing situation in Europe and lots of valuable info for the discerning collector like yourself.

*GEORGE HARRISON:
SOMEWHERE IN ENGLAND



© 1996 Doug Ebbinger Photography



HOT



*RINGO STARR: CAN'T FIGHT LIGHTNING



*THE BEATLES: WILDCAT!



George Harrison Is SOMEWHERE IN ENGLAND

Somewhere In England

Pegboy Records (1005) CD
Total Time: 73' 33"

Pegboy (a subsidiary of Vigotone) has released George's original version of his fine album, *SOMEWHERE IN ENGLAND*, along with some hard-to-find bonus tracks and live cuts. Additionally, the disc is packaged in a slipcase with a 32 page booklet of excellent liner notes and lots of cool photos.

For those of you unfamiliar with the story behind this album, enclosed are some excerpts from the booklet which will help you along:

"*Somewhere In England* was originally completed and set for release October 29, 1980. However, at the last minute, the album was withdrawn and handed back to Harrison by Warner Bros, who requested that he 'rework' it a bit. In the meantime, release plans were cancelled, despite the fact that the album had already been announced, pictured and detailed in the company's release booklet. The revised album finally appeared in June 1981.

The most obvious difference, of course, is the cover. The original cover featured a satellite photo of England which blends into a close-up profile of George. The original was produced solely by Harrison. The 1981 version lists Ray Cooper as co-producer. Only the four 'new' tracks on the 1981 version ("All Those Years Ago", "Teardrops", "That Which I Have Lost" and "Blood From A Clone") were produced by Cooper.

Of the ten songs, four did not appear on the revised LP: "Flying Hour", "Lay His Head", "Sat Singing" and "Tears Of The World". Following Warner Bros' rejection, George began recording new material for the revised version of the LP. It was during these sessions that John Lennon was murdered. George took the opportunity to record a pair of tracks relating to Lennon's death ("All Those Years Ago" & "Teardrops"). These and the other two new songs replaced the four deleted tracks.

The entire contents appear in different order on both sides, with the exception of "Save The World" which appears at the end of side two of both versions. Of interest also is that the 'gong' at the beginning of "Hong Kong Blues" was to have signalled the start of the album, as this was originally the lead-off track.

It is interesting to note that the advance sheet for the revised album in Warner's 1982 news release booklet did not list "Save The World" as being included on the album. Presumably the revised LP would have only featured nine songs, but fortunately this tenth track was reinstated prior to release."

Here is the track lineup for the CD:

- 1) Hong Kong Blues (2'53")
- 2) Writing On The Wall (3'55")
- 3) Flying Hour (4'01")
- 4) Lay His Head (3'39")
- 5) Unconsciousness Rules (3'33")
- 6) Sat Singing (4'24")
- 7) Life Itself (4'21")
- 8) Tears Of The World (3'57")
- 9) Baltimore Oriole (3'53")
- 10) Save The World (4'53")
- 11) Everybody's Trying To Be My Baby (2'44")
- 12) Your True Love (3'20")
- 13) George & Carl Talk (1'00")
- 14) The World Is Waiting For The Sunrise (2'18")
- 15) That's Alright (1'34")
- 16) Blue Moon Of Kentucky (1'25")
- 17) Night Train To Memphis (1'24")
- 18) Amen (58")
- 19) Glad All Over (2'35")
- 20) Whole Lotta Shakin' Goin' On (2'31")
- 21) Gone, Gone, Gone (2'40")
- 22) Blue Suede Shoes (3'11")
- 23) Blue Suede Shoes: reprise (2'05")

- 24) Honey Don't (1'59")
- 25) Johnny B. Goode (3'49")

Tracks eleven through twenty-three are from A ROCKABILLY SESSION with CARL PERKINS & FRIENDS recorded on video on October 21, 1985, at London's Limehouse Studios before a live audience of friends and family. Other folks performing were pals Ringo Starr, Eric Clapton, Dave Edmunds, Rosanne Cash and others. These have been previously bootlegged.

Track twenty-four has George performing live with Carl Perkins and band at a Handmade Films party (date unknown). Unbooted? The last track is George live with Denny Lane, Robert Plant and others at the Heartbeat Concert held in Birmingham England on March 15, 1986. Previously bootlegged.

This is an excellent bootleg and Pegboy should be commended for a job well done. The sound quality on the live cuts are very good and the original version songs are superb. Recommended.

Belmo's Rating:

Material: A

Sound Quality: A

Packaging: A

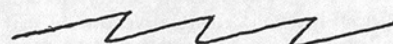
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"Bootlegs are illegal. We don't sell them we only report what's in them."

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Ringo Starr Says You Can't Fight Lightning

Can't Fight Lightning

Pegboy (1004) CD

Total Time: 73' 02"

Rejoice all you Ringo fans! Here is an excellent new release of the best of Starr's outtakes and alternate takes from STOP AND SMELL THE ROSES, as well as the original version of the unreleased LP: CAN'T FIGHT LIGHTNING.

Here is the track listing for the disc:

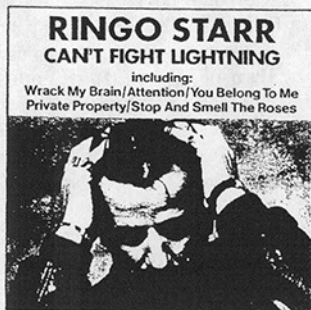
- 1) Attention (3'22")
- 2) Private Property (2'48")
- 3) Nice Way (3'32")
- 4) Wake Up (3'33")
- 5) You Can't Fight Lightning (5'42")
- 6) Wrack My Brain (2'20")
- 7) Dead Giveaway (5'23")
- 8) Brandy (4'07")
- 9) You Belong To Me (2'08")
- 10) Stop and Take The Time To Smell The Roses (2'49")
- 11) Wrack My Brain (Mix #1) (2'24")
- 12) Attention (4'33")
- 13) Back Off Boogaloo (3'28")
- 14) Private Property (4'53")
- 15) Wake Up (Take 5) (3'49")
- 16) Dead Giveaway (2'54")
- 17) Stop and Take The Time To Smell The Roses (3'00")
- 18) Wrack My Brain (Mix #2) (2'29")
- 19) Attention (3'49")
- 20) Back Off Boogaloo (3'28")
- 21) Wrack My Brain (Canadian) (2'21")

Okay, for those of you who don't know the story behind Ringo's unreleased album, CAN'T FIGHT LIGHTNING, here is a brief synopsis:

Way far away in a time long ago (the summer of 1980!), Ringo and some of his pals recorded a group of songs to be on his new album. As it turned out, Starr's record label didn't like some of the tracks or the album title. So poor old Ringo had to make some changes or his album would not see the light of day (remember that George had a similar problem with his nasty record company). After the changes were made the album's new title was STOP AND SMELL THE ROSES.

The album was released in 1981 and immediately went nowhere. Maybe the record company should have left well enough alone. Then again, the record buying public at the time was not too enthused with Ringo's music anyway. Frankly, some of it was quite boring and not very memorable. (I do, however, love that foot-tapper of a song, BACK OFF BOOGALOO!!!)

JR 37088



The first ten cuts on this CD are the songs originally intended for CAN'T FIGHT LIGHTNING. "Attention" is the same as on S&STR, "Private Property" is an alternate mix with prominent steel guitar, "You've Got A Nice Way" is the standar version and "Wake Up" is an alternate version and did not appear on S&STR CD.

"You Can't Fight Lightning" is the edited version taken from the ten-minute jam. I'd like to hear the whole thing someday. "Wrack My Brain" is the released version. "Dead Giveaway" is the unreleased long version. "Brandy" is the released version as is "You Belong to Me". "Stop And Take The Time To Smell The Roses" is an alternate take with the original vocals.

The bonus tracks are:

- "Wrack My Brain" (two alternate early mixes)
- "Attention" (the full length and an alt. version)
- "Back Off Boogaloo" (two early mixes)
- "Wake Up" (alt. takes featuring Keith Richards)
- "Dead Giveaway" (alternate version)
- "Stop and Smell The Roses" (alt. version)
- "Wrack My Brain" (Canadian single-alt. mix)

That wraps up the songs for this disc. Again, it is a nicely packaged slipcase with a 32-page booklet with often amusing liner notes (and occasionally inane comments). Their not-so-veiled references to a friend of mine were not appreciated. C'mon, you guys, grow up. Stick with the music and lay off the personal attacks.

Pegboy promises the release of another CD of outtakes from these 1980-81 sessions to be called STARDUST. Release date of this set is not known.

Belmo's Rating:

Material: B+

Sound Quality: A

Packaging: A

MAJOR BUSTS

Record Stores Shut Down & U.S. Importer Arrested

In what is surely the most significant blow to collectors of bootlegs to ever occur, the major importer of bootlegs into the United States was arrested in late June in New York City. And following close on the heels of that arrest, the bootleg police also closed down several stores in NYC's Greenwich Village as well as in several other cities (reports have come to me from Detroit, St. Louis, Houston and Los Angeles of busts).

The arrest of the importer is the largest of its kind. The RIAA has called it the "largest bootleg seizure in history". Reports state that over 400,000 bootleg CDs were confiscated and the makings for a MILLION more as well. The officials also found over \$350,000 at the importer's residence.

Evidently some of the papers found in his possession led the bootleg police to a number of stores in the NYC area which were buying from this wholesaler. Consequently, these stores were closed down as well and it is not known if they will reopen. I spoke to one dealer who said that he believes the investigation and ultimate arrests were the result of pressure from the record companies representing **Hootie and the Blowfish** and **Nine Inch Nails**. Supposedly members of these bands had gone into some stores and found bootleg CDs and videos of their concerts. They were not pleased and took action against the bootleggers.

In a related story, America Online has announced it is discontinuing its "Tape Trader's Central" site which allowed tape traders access to fellow collectors' concert tapes. It seems someone had protested the existence of the site and AOL bent to the pressure. The next thing that might happen is that some yokel somewhere will object to publications such as BELMO'S BEATLEG NEWS and will try censoring the printed page.

What this will mean for collectors is only conjecture. But surely the availability of bootlegs will lessen and the prices will rise (which they have already risen from \$20 to \$25 in most areas). In the last issue I wrote that I believed there would be fewer and fewer Beatles bootlegs; well, with this latest development I am afraid that my prediction will probably be correct. The producers in the United States will continue to manufacture their products but their prices will be going up. And the discs made overseas will not easily find their way into this country. And when they do the costs will most certainly be outrageous. Hopefully time will prove me wrong, but at this juncture I have bad feelings about the underground scene.

Yet, for all this bad news, there is still hope. CDRs are gaining in popularity and DAT tapes are a superb source for excellent quality reproductions. Remember, if you want something bad enough, you will find a way to get it!

Paul McCartney: 20 Promotional Films #12: 1970-1976

Review By Steve Loveless

Apple Films (Apple 707612)
Video Tape - Color Cover

The Videos:

- *Maybe I'm Amazed
- *Uncle Albert
- *Give Ireland Back To The Irish
- *Mary Had A Little Lamb #1
- *Mary Had A Little Lamb #2
- *Hi Hi Hi
- *C Moon
- *My Love
- *Live & Let Die
- *Helen Wheels
- *Jet
- *Band On The Run
- *Junior's Farm
- *Venus and Mars ad
- *Listen to What The Man Said
- *Letting Go
- *Venus and Mars Rock Show
- *Silly Love Songs
- *Let Me Roll It To
- *Let Em In

A very nice video tape of Paul's early promo films and clips produced and presented in a nice package. All of the tape is in color and the quality ranges from good to excellent, the majority being very good and not suffering from that obnoxious color bleed (or no color at all) that you get from nth generation tapes.

The content is all over the board from silly production videos to live in the studio or live on stage. Most of the audio track is overdubbed in stereo from CDs. However the live performance videos generally maintain the original sound tracks.

"Give Ireland Back To The Irish" isn't complete but is from an ABC-TV broadcast with some studio performance from Wings mixed with interview footage of Paul and Linda discussing the song. The "Venus and Mars Ad" is exactly that with excerpts of all the album tracks. My favorite has to be the film for "Band On The Run" that features footage of the photo shoot for the album cover. Overall, a very good buy for all you Paul fans looking to add some video to your collection.

RATINGS:

Cover: A-
Video Quality: B+
Audio Quality: B+

The Beatles Story

Days of Beatlemania:
1962-1970



Kultur International Films from West Long Branch, New Jersey, has just released this hi-fi stereo video called THE BEATLES STORY. If you happened to catch the Arts & Entertainment channel special on The Beatles earlier this year, then you will be pleased to discover that this is the video of that program.

The program featured lots of early footage of The Beatles at work and play, as well as a number of nice interviews with The Boys and some of the people associated with their career. The 60 minute video packs a lot of information into an hour, but it is definitely well done. With so many crappy semi-legal videos floating around out there, it is nice to see a good one come through for a change. This video, I want to note, is a legit release and not a bootleg. Kultur International purchased the rights to distribute this tape.

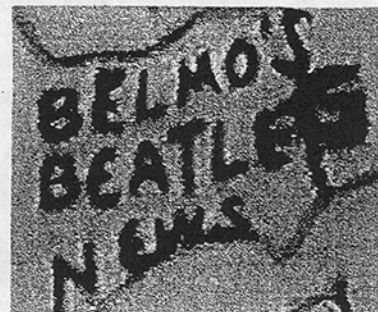
You should be able to purchase this tape at any of your local video outlets. If you cannot find it locally, these folks can be reached at:

Kulture International Films
195 Highway 36
West Long Branch, NJ 07764

Or by Phone at: (908) 229-2343
or by Fax at: (908) 229-0066

Be sure to tell them you read this review in BELMO'S BEATLEG NEWS.

By the way, this is the TV show which featured the BBN graffiti on the gate at Abbey Road Studios. (If you remember, a few issues back I published a photo clip lifted from the video. BBN is now immortalized forever on tape!)



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News Of The Day

Exclusive Report
From Our Italian Correspondent
Renato Facconi

While now quite out yet in Europe or America, JAMMING WITH HEATHER (Because BECD 001) has been released in Japan. This disc features many previously unreleased tracks from the "Get Back Sessions". Here are the details:

*Two of Us (1/24/96): complete acoustic version (slate 323 camera A) 3'29"

*I've Got A Feeling (1/27/69): complete (Paul on lead vocals, Lennon sings a few lines of "Rainy Day Women #12 & 35) and some dialogue. 4'02"

*I've told you before get out of my door (1/26/69): long improv, John sings at the beginning with Heather screaming. (roll 492 camera B, slate 371). 8'13"

*Don't Let Me Down (1/28/96): complete with chat and "I've Got A Feeling" riff. (slate 408 camera A). 4'07"

*All Things Must Pass (1/29/96): complete with Paul singing the first verse, John the second, then George sings with Paul on backing vocals and mouth bass, George at his Leslie guitar, Paul on bass, Ringo on drums, and John on backing vocals and organ. 3'31"

*She Came In Through The Bathroom Window (1/22/96): false start & complete take. 3'59"

*Take This Hammer/Freight Train/Daddy Where You Been So Long/Right String Wrong YoYo/Run For Your Life (1/24/96): 8'46"

*I've Got A Feeling/Hear Me Lord/Carry That Weight/Octopus' Garden/Carry That Weight/Louie, Louie/My Imagination (1/6/96): 15'50"

The first two are George on acoustic guitar, "Carry That Weight" is an instrumental and a vocal run through, Ringo sings "Octopus", "Louie" is an instrumental and Paul sings the lead on an incomplete version of "My Imagination".

This is definitely a disc worth searching out.

From Japan comes a Harrison bootleg CD: LIVING IN THE UNDERGROUND (Zapple ZAP 80840). From the "Material World" acetate come "Sue Me Sue You Blues", "The Light That Has Lighted The World", "Don't Let Me Wait Too Long", "Who Can See It" and "Living In The Material World". Also both acetate versions of "Miss O'Dell" and the demo of "Sue Me Sue You Blues". From "Saturday Night Live" with Paul Simon "Here Comes The Sun", "Homeward Bound", "Bye Bye Love", "Don't Let Me Wait Too Long", "Yesterday", "Rock Island Line", and dialogues. In addition to Harrison there are Ringo songs from the "Arsenio Hall Show" from 1992, Starr's "I Love My Suit" commercial from Japan and The Beatles from a Japanese 1967

interview (most likely during an Abbey Road rehearsal for "Fool On The Hill"). Previously bootlegged on the Rumi Tape. Poor quality. And the disc closes with an excerpt of "Christmas Time (Is Here Again)".

From Westwood One Radio Network comes the 1990 production of The Beatles THE BBC'S BEATLES TAPES: THE ORIGINAL MASTERS. This 6-CD set is a legit release made in Canada. The show was hosted by Richard Skinner and features BBC tracks and live recordings from various sources. Also numerous interviews.

Another BBC set out is LIVE ON BRITISH RADIO VOL. 1 (Odeon SMO 96001) on CD. This disc has BBC cuts from 1962 and 1963. The most notable items are the best sounding recordings available so far of the "Saturday Club" show from March 16, 1963. Better than the Great Dane set.

The Japanese have a new set of "Get Back Sessions" songs out on the interestingly titled A DRUGS DIVORCE AND A SLEEPING IMAGE (Master Disc? D-001 501454X 1991 L601). The songs are:

*Adagio for Strings (1/3/69)

*For You Blue (1/25/69)

*For You Blue (1/25/69)

*Too Bad About Sorrows (1/8/69)

*For You Blue (1/25/96)

*You Won't Get Me That Way/The Walk (1/27/69)

*Let It Be (1/31/69)

*For You Blue (1/25/96)

*The Long & Winding Road (1/31/69)

*The Long & Winding Road (1/31/69)

*Mailman Bring Me No More Blues (1/29/69)

*Let It Be (1/31/69)

*Let It Be (1/31/69)

*Let It Be (1/31/69)

*Dig It (1/24/69)

*Let It Be (take #27) (1/31/69)

*Let It Be (1/31/69)

*The Long & Winding Road (1/31/69)

*Riffs & goodbyes (1/31/69)

The Beatles DEHRA DUN (PCS 7270) is a Japanese CD taken from various "Anthology" sources. Mainly a compilation of songs from the TV specials with such items as the video mix of "Free As A Bird" and "Real Love", live cuts from the Cavern, The Royal Variety Performance, Washington D.C., Blackpool, Hollywood Bowl, Shea and alternate takes of "Penny Lane", "Hello Goodbye" and "Across The Universe". Plus "Dehra Dun" and "I Will" from 1995, "Revolution" and "Hey Jude" from David Frost, excerpts from the White Album and three "Get Back Sessions" tracks.

Check out Eric Clapton's RIPLEY'S SON (Blackie 10/11), a 2-CD set from Japan recorded live at Guilford City Hall on Dec. 7, 1978 for the ROCK N ROLL HOTEL film. George plays rhythm guitar on "Further On Up The Road".

One final note: Dehra Dunn is the name of a town in the north of India. How many of you out there knew that? Goodbye until next time.

Renato

Odds, Sodds & No Bods

* Andrew from Coulsdon, Surrey, reports that the British Library National Sound Archive recently acquired the tape collection of the late Kenny Everett. It includes interviews with The Beatles, news reports of their tours and the complete set of fan club Christmas flexi-discs. Will we get to hear any of these tapes?

*NAF Entertainment wanted to note that their picture shaped CDs advertised in the last issue are legit and not bootlegged. Sorry for any misunderstandings this may have caused.

*Masato from Osaka, Japan, reports there is a Japanese boot on Master Disc of Harrison's called SPIRITS IN THE MATERIAL WORLD (MFC 004) and contains the following from acetate: "Give Me Love", "Sue Me Sue You Blues", "The Light That Has Lighted The World", "Don't Let Me Wait Too Long", "Who Can See It", "Living In The Material World", "The Lord Loves The One That Loves The Lord", "Be Here Now", "Try Some Buy Some", "The Day The World Gets 'Round", "That Is All", "Sue Me Sue You Blues" (demo), "Miss O'Dell" (demo) and "Dark Horse" (demo).

He also reports there is a disc on the Mamunia label (MAN-001) from Wings called PERTH 1975. Tracks 1-11 are "Venus & Mars" outtakes, 12-19 are live cuts from Perth 1975 and the final two tracks are from Melbourne 1975.

*Ken Smith has translated the DJ comments introducing "I Saw Her Standing There" on THE QUARRYMEN AT HOME (Chapter One CO 25190): "...it sounds a little different, but we're going to play this for you. We don't want this recording to be bootlegged, so we're going to mark it with a 1000 hertz tone. Don't be upset with us; we're trying to preserve the rarity of this recording. But so that it can't be used in any other way, so it won't make a good copy. "I Saw Her Standing There", The Beatles, Hamburg, 1960."

Ken would like to know if anyone can identify this broadcast and can anyone translate what is said on the Italian program of the "Rishikesh Tape"? Renato? Can YOU help us?

*Alain from Lausanne, Switzerland, wants to know why is Candlestick Park 1966 the only best concert tape available from that year? Are there any better ones available? I doubt it.

*Bill Brodbeck wants to buy the following CDs: SONGS FROM THE PAST VOL 3 (Sidewalk Music), 69 REHEARSALS VOLS. 1 & 2 (Blue Kangaroo) and CANDLESTICK PARK (Masterdisc). Write to him at:

Bill Brodbeck
3306 Camvic Terrace, #5
Cincinnati, OH 45211-3653 USA

Bill writes that on ANTHOLOGY I, "Please Please Me" sounds like the acetate single described in BBN #42/43 which was purchased by EMI. He believes it was recorded 11/26/62 and is not the slow version from 9/11/62 as the ANTHOLOGY booklet states.

THE BEATLES: WILDCAT!

Wildcat!

Madman Records (13-14) 2-CD
CD 1: 51'27" / CD 2: 59'34"

As the CD cover states, this 2-CD set contains all of the known 1960 rehearsal recordings by "The Beatals" (this spelling is from a letter written by Paul to Butlin's to try and get a playing gig there.). The songs have been remastered and feature the only known recordings made with Stuart Sutcliffe. Anyone familiar with this material knows how rough the playing is and the quality of the surviving tapes. Yet, it is historically important music and the sound quality is certainly listenable. (Though I suspect most people will fast-forward through most of the long improvisations.)

The track line up for CD 1 is:

- *Wild Cat #1 (1'24")
- *Wild Cat #2 (2'24")
- *I'll Always Be In Love With You (2'19")
- *You'll Be Mine (1'42")
- *Matchbox (0'53")
- *Some Days (1'32")
- *Cayenne (2'28")
- *One After 909 (1'28")
- *Well, Darling (3'19")
- *You Must Write Everyday (2'32")
- *That's When Your Heartaches Begin (1'14")
- *Hello Little Girl (1'51")
- *The World Is Waiting For The Sunrise (2'30")
- *I Don't Know (improvisation) (5'52")
- *I Don't Need No Cigarette Boy (improv) (5'53")
- *That's An Important Number (improv) (7'49")
- *Improvisation (4'56")

CD 2 tracks:

- *I'll Follow The Sun (1'46")
- *Hallelujah, I Love Her So (2'12")
- *One After 909 (2'25")
- *Movin' And Groovin'/Ramrod (3'45")
- *Improvisation (11'44")
- *Improvisation (7'42")
- *Improvisation (11'06")
- *Improvisation (17'40")

Although the music on these CDs have appeared on numerous bootlegs in various quality and form, this is certainly the best compilation we are likely to hear. The music has been "cleaned up", the songs are logically arranged, the liner notes are thorough and accurate, and the set is nicely complemented with photos from the very earliest years of The Beatals. If you don't have this material, then WILDCAT! is the set to purchase. And even if you do have it all, I think the discriminating collector should add this to his /her collection.

There has been a lot of discussion and debate as to when these recordings were made. However, in an interview with Mark Lewisohn, Paul stated that they were recorded in his home in Liverpool in 1960. This is certainly true for some of the songs but not all of them. A number of the songs were recorded in Hamburg in the fall of 1960 as the playing of "I'll Follow The Sun" on a 1966 German TV show proves out. Also, I was in contact with a person in Germany who was in possession of the tapes and whose knowledge of the material led me to believe without a doubt that they were recorded in Hamburg. (Some of you may remember hearing "The World Is Waiting For The Sunrise" on the 1989 Beatleg Xmas EP for the first time.)

So let the debate end now. The songs were recorded in Hamburg and Liverpool and probably during several sessions. Any questions?

Back to this set. It is another Vigotone product and comes in a nice slipcase with a 28-page booklet. HIGHLY RECOMMENDED.

Belmo's Rating:

Material: A

Sound Quality: B

Packaging: A+

What? More News!

*Contrary to the rumors there will be no PIRATE SONGS, VOL. 2 any time soon. This appears to have been wishful thinking on someone's part.

*Paul's OOBU JOOBU radio series has been bootlegged again. This time just the highlights from the radio program have been included on two separate discs. It is called OOBU JOOBU RADIO CHRONICLES - A HISTORY OF UNRELEASED SONGS, SOUNDCHECKS & DEMOS, PARTS 1 and 2. (PMCDP01/PMCDP02) Whew! Think they could have chosen a longer title? As the title indicates, these are the choice cuts from the radio programs. Each disc runs about 45 minutes and is certainly the best way to listen to the radio program. These discs are the perfect solution for the collector who either missed the radio shows or didn't purchase the 16 CDs released by Yellow Dog of the radio special.

*The long version of HELTER SKELTER will apparently not be included on ANTHOLOGY 3. The Beatles evidently don't want the public to hear their extended ramblings. A version of HELTER SKELTER will be on A3, but which one is not known (I'd guess the demo.) Well, we tried our best to have it released. (Still, I'm sad.)

BOOTLEG

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Melbourne Complete!

Review By Simon Smith



Melbourne Complete!

(RH-18) CD

Total Time: 57'13"

Tracks 1-10: June 17, 1964 (Festival Hall, Melbourne, Australia - Evening Show)
Tracks 11-20: June 17, 1964 (Festival Hall, Melbourne, Australia - Late Show)

- 1) I Saw Her Standing There (unbootlegged)
- 2) You Can't Do That
- 3) All My Lovin'
- 4) She Loves You
- 5) Till There Was You (unbootlegged)
- 6) Roll Over Beethoven (unbootlegged)
- 7) Can't Buy Me Love
- 8) This Boy (unbootlegged)
- 9) Twist and Shout
- 10) Long Tall Sally
- 11) I Saw Her Standing There
- 12) You Can't Do That
- 13) All My Lovin'
- 14) She Loves You
- 15) Till There Was You
- 16) Roll Over Beethoven
- 17) Can't Buy Me Love
- 18) This Boy
- 19) Twist and Shout (unbootlegged)
- 20) Long Tall Sally

Limited to 1000 copies this Japanese bootleg has been on the market for almost a year now, yet for many collectors this will be the first time they have heard about its existence. Accompanied by a video of raw Australian tour footage salvaged from a local Melbourne television station's rubbish dumpster, this CD unearths five previously unbootlegged live Melbourne tracks as well as providing cleaner, best sounding versions of the already-released songs many of us have. This makes this package a highly worthwhile purchase.

Don't be confused by the date of the first show. This is simply the BEATLES SING FOR SHELL special, previously (until now) only containing six songs and erroneously dated as performed on June 6, 1964. Unfortunately, no Australian

collector has ever proven exactly when this first performance was recorded, but with all the available information, the consensus among Beatles nuts down here is that it is almost certainly the first show of the last night, and not a concert from the second of the three nights. Even historians Mark Lewisohn and Glen A. Baker don't know (or have never said) for sure the correct dates.

Three sources have been used in the compilation of the CD. The entire first concert was taken from a radio transmission broadcast by a Melbourne radio station in the mid to late 1970s, possibly as a 10th or 15th anniversary special for the concerts. The actual six song television broadcast has apparently not been used. As noted above, "I Saw Her Standing There", "Till There Was You", "Roll Over Beethoven" and "This Boy" have not been previously available in any format.

Nine of the ten tracks from the second concert have been lifted from another unknown Melbourne radio broadcast from the early 1980s. These nine songs can be found on the second disc of Bulldog's THE LIVE BEATLES AUSTRALIA 1964 double CD set released in November 1988. Most interestingly, "Twist and Shout" from this second concert makes its first appearance on bootleg. Interesting because this song alone has been taken from a tape which was recorded directly from the stage microphones. By comparing this song to the rest of the concert you can easily identify the change of source used. For this song only, the vocals can be heard at the front of the mix, while the instrumentation and crowd screams are found way, way back. Most intriguing, however, is that this third tape source contains both of the above concerts directly from the microphones in their entirety PLUS two other live songs from another Melbourne live performance (exact date unknown) which have yet to be bootlegged. Stuff to keep a Beatlemaniac's pulse racing.

Meanwhile, rumours that all six Beatles Melbourne performances were taped and are currently in the possession of the late sound recordist's estate have remained just rumours. Until these potential recordings surface, this highly recommended CD is the best we can do for the moment.

New Book By Belmo Published

Read on for some shameless self-promotion...

THE MAKING OF THE BEATLES SGT. PEPPER is the title of Belmo's new book which has been published by C.G. Publishing (these nice folks also published BLACK MARKET BEATLES by Berkenstadt & Belmo). This is the first book in the series of "Compact Books" being published by C.G. Publishing. (SGT. PEPPER and five other rock music titles will be available in early September). As might be ascertained, these books are the size of compact discs and are 72-pages long. (What a great stocking stuffer!) All are illustrated with lots of rare photos and artwork.

THE MAKING OF SGT. PEPPER reveals the story behind the making of "Sgt. Pepper's Lonely Hearts Club Band" by The Beatles: how the concept was realized, the stories behind each of the songs, detailed recording information, the genesis of the legendary album cover art, the unreleased Pepper songs, personal reminiscences of recording engineers, friends, artists and The Beatles themselves. It is a penetrating and fascinating look at the creation of rock 'n' roll's best and brightest - The Beatles' "Sergeant Pepper's Lonely Hearts Club Band".

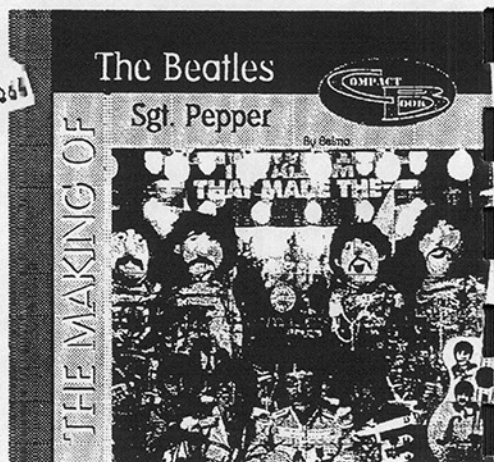
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BELMO'S

Vol. 9/5
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BEATLEG NEWS

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JAMMING WITH HEATHER

Jamming With Heather

Because (BECD 001) CD

Total Time: 52'13"

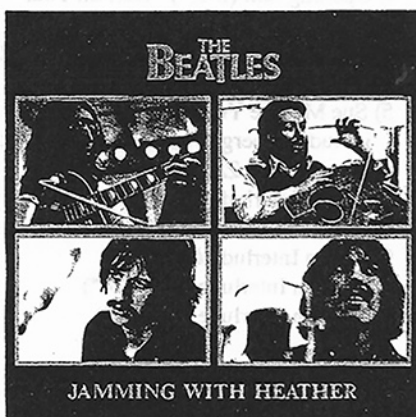
After many months of waiting we finally have some new Beatles material to listen to.

However, many of you will have a difficult time finding this disc as it is a Japanese import and is in short supply. But as I discuss later in this issue, there is new hope for acquiring rare discs.

Now, the track listings:

- 1) Two Of Us (3'32")
- 2) I've Told You Before (8'15")
- 3) I've Got A Feeling (4'04")
- 4) Don't Let Me Down (4'09")
- 5) All Things Must Pass (3'33")
- 6) She Came in Through the Bathroom Window (4'01")
- 7) Medley: (8'48")
Take This Hammer
Long Lost John
Daddy Where You Been So Long
Run For Your Life
- 8) I've Got A Feeling (15'51")
Hear Me Lord
Carry That Weight
Instrumental
Louie, Louie
My Imagination

The title for this disc comes from Heather's vocalizations during "I've Told You Before". Paul's daughter does a fine job of adding some unique background vocals to the tune. Funny thing - if you listen carefully you might discern some similarities between Heather's singing and that of Yoko Ono's warbling! Is there a correlation?



All the music is new to disc except for a brief minute or so of "Hear Me Lord" and "I've Got A Feeling" (from Track 8). I'm told that this music originated from the folks at Yellow Dog who are currently out of the business of producing new CDs. Supposedly Yellow Dog still possess about 8 more hours of unreleased GET BACK tapes. If this disc is any indication, then we should be seeing more releases from Japan of this material.

While the music on this CD breaks no new ground, it is a fairly entertaining listen. The songs are complete and aren't chopped up as has so often been the case with GET BACK material. The highlight of this disc for me is the short rendition of "Run For Your Life". John is in fine form on this one.

Belmo's Rating:

Material: B

Sound Quality: A

Packaging: B

When I Get Older... (Beatles in the '90s)

FAB 4 CD

Total Time: 71'49"

From our friends in England comes another disc of reissues. Their previous effort, COME TOGETHER (Beatles in the '90s), collected songs from the ANTHOLOGY video series and other odds and ends. That is OK to do once, but to repeat yourself as they have done here is unforgivable. There is nothing here that cannot be found on numerous other discs.

The tracks:

- 1) Hi (1972 Wings ad)
- 2) Grow Old With Me (demo)
- 3) Now And Then (demo)
- 4) Real Love (Beatles early mix)
- 5) I'm The Greatest (alt. mix)
- 6) Let It Be (alt. take)
- 7) Cookin' In The Kitchen Of Love (demo)
- 8) Honey Don't (Lennon rehearsal)
- 9) Don't Be Cruel (Lennon rehearsal)
- 10) Matchbox (Lennon rehearsal)
- 11) I Need Your Loving (Ready Steady Go - 1965 - John, George & Doris)
- 12) 6 O'Clock (extended version)
- 13) India (Lennon demo)
- 14) Illusions (Lennon demo)
- 15) Life Begins At 40 (Lennon demo)
- 16) You Saved My Soul (Lennon demo)
- 17) Help Me To Help Myself (Lennon)

Continued next page....

Continued from page one...

- 18) One of the Boys (Lennon Demo)
- 19) Whatever Happened To... (Lennon)
- 20) Baby Make Love To You (Lennon)
- 21) That's The Way The World Is (Lennon)
- 22) Across The Water (Lennon Demo)
- 23) Dear John (Lennon Demo)
- 24) Free As A Bird (full length video version)

"Now And Then" was discussed at one time as a possible REUNION song, but that idea was discarded. The liner notes state that "Honey Don't", "Matchbox" and "Don't Be Cruel" are from the PLASTIC ONO BAND sessions of 1970. That is incorrect - these are from 1972 with the Elephants Memory Band. "Illusions" is also known as "Not For Love Or Money". "Baby Make Love To You" would eventually become "Real Love".

What we have here is basically another LOST LENNON type of disc. So if you are in need of any of these songs, then this is the disc for you.

Belmo's Rating:

Material: C+

Sound Quality: A-

Packaging: B+

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"Bootlegs are illegal. We don't sell them we only report what's in them."

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George Harrison Is LIVE IN SEATTLE 1974

Live In Seattle 1974

Gold Standard (GS-96009/96010)
2 CD (Total Time: 2 Hrs 29' 43")

From Japan comes this two disc set of an excellent audience tape (not soundboard as was rumored) of George and friends live at the Seattle Center Coliseum on November 4, 1974.

Disc One: (74'13")

- 1) Opening Jam (6'41") - "Hari on Tour"
- 2) Something (3'37")
- 3) While My Guitar Gently Weeps (6'02")
- 4) Outta Space (5'00")
- 5) Sue Me Sue You Blues (10'08")
includes Goerge's intro to Ravi Shankar
- 6) Zoom Zoom Zoom (7'10")
- 7) Indian Interlude #2 (3'56")
- 8) Indian Interlude #3 (6'14")
- 9) Indian Interlude #4 (8'49")
- 10) Indian Interlude #5 (11'24")
- 11) Indian Interlude #6 (5'09")

Disc Two: (75'30")

- 1) I Am Missing You (8'39") - Ravi
- 2) For You Blue (9'12")
- 3) Give Me Love (4'25")
- 4) Sound Stage Of Mind (4'39")
- 5) In My Life (6'23")
- 6) L.A. Express (5'05")
- 7) Maya Love (5'21")
- 8) Nothing From Nothing (6'05")
- 9) Dark Horse (4'09")
- 10) Funky Jam (6'13")
- 11) What Is Life? (5'58")
- 12) My Sweet Lord (9'15")

Complete shows from George Harrison's 1974 Tour have been hard to come by. Boots in the past were generally chopped up and usually deleted most (if not all) of Ravi Shankar's fine performances. Happily, this set presents the Seattle show in its entirety.

George is suffering from some hoarseness, but not as bad here as with some of his concerts from that tour. The sound quality is very good and suffers little from audience noise. Whoever recorded this must have had excellent microphone placement.

The performances by all the artists is excellent and spirited. I was especially impressed with the Indian music segments.



This is a definite "Must Have" for any Harrison fan. The quality certainly surpasses any vinyl releases from the 1970's. And if you are a casual collector just looking for that one Harrison concert, then I say this is it.

The packaging is nothing to write home about. There is a color photo of George on the cover, but that is it. No liner notes. Had our friends in Japan taken a little time, they could have made a very nice booklet to go along with this - and thus it could have been an instant classic.

There is also another two disc set (which I haven't been able to locate) of an excellent audience recording of George's 1974 Ft. Worth Texas concert floating around. For more info see elsewhere in this issue.

Belmo's Rating:

Material: A

Sound Quality: B+

Packaging: C

Subscription Info

Future copies of BBN can be purchased in advance for \$3 each (in the U.S. & Canada) or \$4 each elsewhere.

PLEASE NOTE:

The last issue of BBN will be #58, so do not send money for issues beyond that.

As always, send money orders, checks (drawn on U.S. bank only) or cash to: Belmo Publishing, PO Box 17163, Ft. Mitchell, KY, Zip Code 41017, USA

Some Observations

by Belmo

Hello and welcome to Issue #53. As you can see, this issue is coming to you about a month later than normal. The reason for this is fairly obvious - LACK OF NEWS. But once I got enough material together I did my damndest to put this issue together.

There is a definite slowdown on getting new Beatles bootlegs. Many expected titles have failed to materialize: "Leaning on a Lamppost" from Yellow Dog, "Hey Jude" and "Collector's Items" from Roaring Mouse and the **Get Back** discs from Yellow Dog. When or if we will see any of these titles is anyone's guess. The busts this past summer have put a major damper on bootleg production and importation. Which brings me to my next observation...

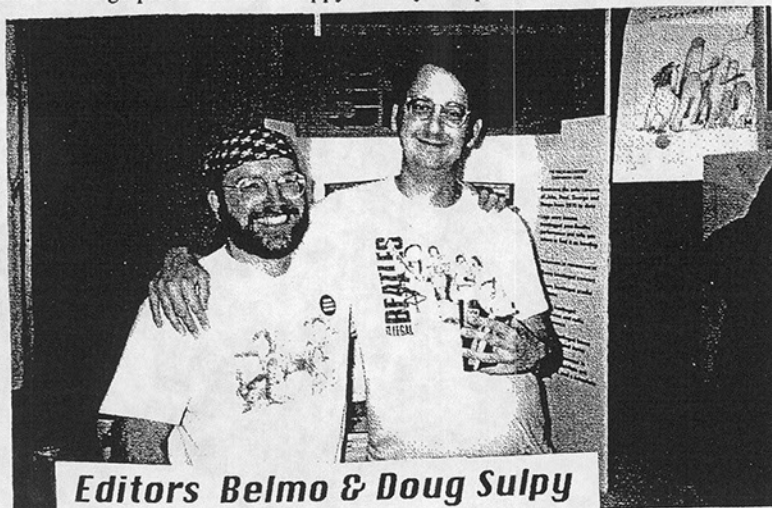
I don't think it will be too much longer and we will be seeing bootlegs manufactured as CD-Rs. CD-Rs can be made by anyone with a powerful enough computer, a CD burner and the right software. The technology works like this - a person can download selected music onto a hard drive and then transfer that music onto a Recordable Compact Disc. Basically, that is it. What that means for collectors is that hard to-find discs can be **reproduced exactly** (because all the information is digital and no loss of quality will occur in the transfer) and sold at a lower cost.

The possibilities are mind boggling and the applications are endless. Additionally, within a year or two we will be able to purchase free-standing **CD recorders**. They will work just like a tape deck except there is no "erase" available. We are at the cutting edge of technology and I for one am very excited about it. What this **new revolution** will mean for collectors is now unknown, but I suspect it will bug the hell out of the big bad corporate record companies who have been screwing us for years with their overpriced compact discs!

The **Chicago Beatfest** was fairly interesting this year. Not much in the way of new Beatles bootlegs, but lots of craziness was going on there. (If you know what I mean!) I had the opportunity to see many old friends and I met a lot of BBN subscribers. In addition, I was on several discussion panels which were fairly interesting and often humorous. There a several folks out there who take this Beatle thing much too seriously! Doug Sulpy (of The 910 newsletter) and I had a chance to hang out a bit. (See photo below). We reminisced about the good old days and ate cold french fries. It was fun seeing him again.

Thanks to everyone for their letters and for your kind words. And as it stands now, **Issue #53 will be the last issue of BBN**. However, I promise to consider the possibility of publishing additional issues IF the news warrant. I'll wait until next spring to make a final decision.

OK. Time to go pluck the bird. Happy holidays. Expect the next issue in **JANUARY**.



Editors Belmo & Doug Sulpy

Odds, Sods & No Bods

*For those of you on **SHAVED FISH's** mailing list, you will have received their new catalog on a **FLOPPY DISC**! This is a new innovation in marketing and is the next logical step in the computer age. Floppy discs are certainly less expensive to reproduce and mail, and as many folks either have a computer or have access to one, this is a great idea. The disc is formatted for IBM but MAC users can access the disc if they have the know how. Or, the disc can be taken to your local Kinkos and they will print out the pages for you at a minimum cost. Very cool idea.

If you want to get a copy of **Shaved Fish's** new list on floppy, send \$5 to:

Shaved Fish
PO Box 87504
Chicago, IL 60680

*The "Real Love" outtake we heard recently was evidently Kevin Godley's reference tape which he used to edit the promo film to. He had been provided the audio tracks but without the final vocals, so he went ahead and added his own voice for his private use. Thanks to Ian for this info. (Taken from an interview in **Record Collector**, Feb. 96).

*Adam Bland is looking for the following: "Unsurpassed Demos" (Yellow Dog), "Songs From The Past" Vol. 3,4,5 (Sidewalk Music), "69 Rehearsals" Vol. 1,2,3 (Blue Kangaroo) and "Get Back and 22 Other Songs". If you can help him, drop him a line at:

Adam Bland, 2534 New Hope Church Road, Chapel Hill, N.C. 27514. USA

* **NUMBER 9 BOOKS** is currently seeking unpublished stories, fact or fiction, about the Beatles. In the first instance please send a short synopsis and sample chapter, along with a **SASE**. Forthcoming publications from **NUMBER 9 BOOKS** include: "Child Of Nature: The Further Lives of John Lennon in the Riverworld of Philip Jose Farmer", "Beatlequest", and "The Fab Four Take A Ticket To Ryde" by Edwin Blyton (the first in a series of hilarious childhood sendups.) Write to: **NUMBER 9 Books**
47. St. George's Ave West
Newcastle-Under-Lyme
Staffordshire,
ST5 8DF England

Correspondence...Correspondence...Correspondence...Correspondence

Dear Belmo,

Did you notice that in the Anthology TV version, underneath the segment on Candlestick Park, they are playing a BOOTLEG!! of the show? This is missing from the home video. Also, much, if not all of the stereo music has been remixed, especially noticeable on "Paperback Writer" and "Rain". They both have the vocals panned to 9:00 and 3:00, with the music in the middle. I can't confirm it, but this may have been done to facilitate mastering in Dolby Surround. Can anyone tell us if the music comes out of all five speakers in a Dolby Pro Logic home theatre system?

Thanks,
Ken

Also, Please read the following ad:

First generation, CD-to-tape, digitally pitch corrected rarities, \$15. Also custom CD-R available, remastered. List \$2. Ken Smith, 315 East 38th St., Hamilton, Ontario, Canada, L8V 4G4

Dear Belmo,

Here are three photos of The Beatles which I believe have never been published. The first two are pre-1962 photos of the Beatles playing at some club. Pete Best is on the drums. Can you identify the location or even the possible date of the gig? Note the back stage curtains are decorated with metallic-looking stars. The other picture was shot during the recording of the ABBEY ROAD album. The story behind this one is that a fan ran into the Abbey Road studios and was able to stay in the building just long enough to find the Beatles and snap this picture before being escorted out.

Also, do you know if John Lennon attended any of Elvis' 1972 Madison Square Garden concerts? Could that be why Lennon chose to play "Hound Dog" before the encore of his two August 30, 1972 concerts at Madison Square Gardens? Since John played at MSG just 2 1/2 months after Elvis, is it possible that "Hound Dog" was John's tribute to Elvis? Note his "Elvis, I love you!" exclamation towards the end of the song.

Sincerely,
Darren Nemeth

Darren,

Thanks a bunch for the cool fotos. Can anyone out there solve the mystery of the location for the two early fotos? John? Elvis? Could be!!
Peace, Belmo

Dear Belmo,

On Yellow Dog's "Get Back and 22 Other Songs" there is a bonus track called "Studio Jam #18-#2". This track puzzles me because it doesn't sound completely like The Beatles and it is the only stereo track, other than the Get Back album, available from the Let It Be era. What are your thoughts on this track?

Thank You,
Eric

Dear Eric,

There is no doubt in my mind that the track in question is The Beatles. I'm not sure what there is about it that puzzles you, but I am sure it is the Beatles.

Peace,
Belmo

Belmo,
Revolver Records in New York City is now back in business but they call themselves Revolution. And they no longer sell bootlegs of any kind.

Down hearted,
Max

Dear Belmo,

Here is some information on several new discs recently released in Japan.

Masato

*ALTERNATES, Vols 1,2 & 3:

These 3 discs feature various alternate stereo mixes, duophonic & mono mixes and one disc has "Long Tall Sally" from Washington, DC from Feb. 11, 1964 (previously unreleased). These are on the Quarter Apple label with matrix numbers of PCS7275, PCS7276 and PCS 7277.

*REAL LOVE has 22 tracks and all are Lennon demos previously available..

*TELECASTS is the CD version of the old Lennon boot by the same name.

*SOMUCH YOUNGER THAN on Quarter Apple (PCS7279) are previously released studio outtakes by The Beatles.

*GEORGE HARRISON WITH ERIC CLAPTON AND HIS BAND is a 2-CD set from Osaka, Japan, in 1991. Said to be from an audience DAT tape.

*GEORGE HARRISON 1974 RAVI SHANKAR FT. WORTH EXPRESS is a 2-CD set taken from an excellent audience tape. Same track listing as Seattle.



And The BEAT Goes On and On and On ...

Courtesy of Steve Benson

It's All In The Mind Y'Know

BEAT CD 017
Total Time: 72'50"

- 1) A Hard Day's Night: theatrical ad in stereo
- 2) A Hard Day's Night: long outro
- 3) I Should Have Known Better: stereo/ harmonica intro now fixed/Lennon's breath between lines in verse more prominent
- 4) You Can't Do That: slower and blusier
- 5) Help!: theatrical ad in stereo
- 6) You've Got To Hide Your Lover Away: more spacious mix and guitars mixed out front and cleaner
- 7) Ticket To Ride: new drums and guitar placement/taken from movie
- 8) Magical Mystery Tour: different vocals, two drum tracks/basically a different take for some of the early overdubs
- 9) Fool On The Hill: early mix, plus bass harmonica more prominent, also little or no bass guitar
- 10) Flying: early mix, plus snare drum is single tracked/music oddly balanced
- 11) I Am The Walrus: early mix, closer to finished version, not like any other mix
- 12) Five Little Dickie Birds: ditty sung by and spoken by Lennon
- 13) There's No Business Like Show Business: sung by Lennon
- 14) Blue Jay Way: very different mix and noises, especially bass and drums
- 15) Death Cab For Cutie: sung by Bonzo Dog Band, different version from "Gorilla" album
- 16) Your Mother Should Know: medley with MMT and "Hello Goodbye"
- 17) Yellow Submarine: theatrical trailer
- 18) Hey Bulldog: unreleased deleted segment from "Yellow Submarine"
- 19) Lucy In The Sky With Diamonds: upgraded version
- 20) It's All Too Much: upgraded version
- 21) All You Need Is Love: upgraded version with clipped ending
- 22) All Together Now: from production master tape
- 23) Let It Be: theatrical ad in stereo, cool but dated ad for film
- 24) One After 909: original mono mix from rare East European pressing from 1971

"Off The Net"



Notes:

- *Tracks 6-7 from promotional only reel - unreleased.
- *Tracks 8-16 from MMT soundtrack
- *Tracks 19-21 previously available on Japanese "Secret Songs From Pepperland"
- These versions are superior upgrades.
- *Track 22 from production master for film

Anonymous Comments: "Well, are these from the original BEAT guys? (Rumor has it they're from the Red Robin guys...). The spine printing is the same, but the covers are gorgeous. The discs also look different. On first glance, it doesn't look like it. As before, they're numbered. ALL IN THE MIND has a collage of movie graphics on the cover. SEA OF GREEN has the "Gonna Lose That Girl" studio shot. Also, it would seem that some of the tracks are repeated. Anyway, I'd say for the completist."

Belmo's Rating:

Material: B

Sound Quality: A

Packaging: B

Belmo Comments: This is an interesting disc (as is SEA OF GREEN). Certainly there are new mixes here which are worth having, AND there is a lot of filler as well. Both of these disc are for the completist.

Sea Of Green

Beat CD 018
Total Time: 69'45"

- 1) Help!: Original stereo soundtrack - different mix
 - 2) You're Gonna Lose That Girl: with count-in/original stereo soundtrack different mix, loud bongos
 - 3) You've Got To Hide Your Love Away": Original stereo soundtrack different mix
 - 4) Ticket To Ride: stereo soundtrack, different mix
 - 5) I Need You: original stereo soundtrack, different mix
 - 6) Another Girl: with count/orig stereo soundtrack, different mix
 - 7) Help!: with outro finale, orig stereo soundtrack, different mix
 - 8) Yellow Submarine: orig. stereo soundtrack, different mix
 - 9) Eleanor Rigby: orig. stereo soundtrack different mix and intro
 - 10) Submarine Shaped: spoken part with finale climax from "A Day In The Life" sequence
 - 11) All Together Now: orig stereo soundtrack different mix
 - 12) When I'm 64: orig stereo soundtrack different mix with spoken intro
 - 13) Only A Northern Song: extra sounds
 - 14) Nowhere Man: spoken outro
 - 15) Foothills of the Headlands/Lucy In The Sky With Diamonds: different mix with spoken outro
 - 16) Sea Of Green: phrase from YS
 - 17) You've Got Time To Rectify: phrase from "Think For Yourself"
 - 18) Tiptoe Thru The Tulips: nod to Tiny Tim
 - 19) Sgt. Pepper: different mix
 - 20) All You Need Is Love: different mix
 - 21) Any Ol' Einstein/Baby You're A Rich Man: replaced "Hey Bulldog" sequence
 - 22) Beatles to Battle/Dixie Trombone
 - 23) It's All Too Much: different mix
 - 24) All Together Now #2: different mix
 - 25) It Must Be Baby Glass: spoken ditty
 - 26-32) 1964 NME Pollwinners Concert: Intros, "She Loves You", "You Can't Do That", "Twist & Shout", "Long Tall Sally" and "Can't Buy Me Love"
- Notes: Tracks 1-25 from orig stereo sdtk, different mixes from released. Tracks 26-32 from ABC film broadcast (Big Beat '64).

1966 Concert Tape Is Uncovered! *Beatles in Memphis*

On Friday August 19, 1966, The Beatles performed two shows at the Mid-South Fairgrounds in Memphis, Tennessee. It was on this day that The Beatles received a death threat. An anonymous caller stated that one or all of the Beatles would be shot during one of their concerts.

Shortly into the song "If I Needed Someone" a cherry bomb exploded in the stadium. Reportedly each of the Beatles looked at one another to see who had been shot. (None were.) After the show their limousine was sent out as a decoy and they made their escape on a Greyhound bus. Their next stop would be Crosley Field in Cincinnati, Ohio.

I was recently played portions of this tape by a person who had just come into possession of it. The quality is poor—as are most audience tapes of this sort. But this show has never been bootlegged, so the tape is highly collectable. Currently the new owner is looking for a buyer of the tape. It was made on an old reel-to-reel of the kind widely available in the Sixties. If anyone out there is interested in purchasing this extremely rare piece of memorabilia, please drop me a line.

Other News

The folks from BEAT are said to be preparing a new title of Beatles rarities called *SOME HAVE GONE, SOME REMAIN: RARITIES VOL. 4*. No word yet on what might be on it.

Knock offs of several Beatle titles are being manufactured by newcomer COOL ORANGECICLEPRODUCTIONS. They are expected to be rereleasing: *A ROYAL PERFORMANCE* (Paul & Elvis Costello), *ROCKESTRA SESSION*, *BALLROOM DANCING*, *JOHN PAUL GEORGE & RINGO*, and *GLASGOW 1979*.

Avoid the following: *DOLL'S HOUSE*, *ROUGH CUTS* (White Album demos & outtakes), *GIRL OUTTAKES* (common outtakes, mono mixes and some outtakes thrown in for good measure).

Corn Of The Apple

Review By
Steve Loveless

Corn Of The Apple Cosmic Thrills (CT50010) CD

- 1) Old Brown Shoe (28.12)
- 2) Ramblin Woman (9.85)
- 3) I Threw It All Away (9.86)
- 4) Mama You Been On My Mind (9.87)
- 5) I Shall Be Released (22.2)
- 6) On The Road Again (25.1)
- 7) Isn't It A Pity (26.1)
- 8) Old Brown Shoe (28.17)
- 9) Dialogue/Something (28.18/28.19)
- 10) How Do You Tell Someone (28.20)
- 11) Old Brown Shoe (28.12)
- 12) It's Just For Fun (14.22)
- 13) School Day (24.87)
- 14) Stand By Me (24.88)
- 15) Where Have You Been (24.88)
- 16) Lady Madonna (24.89)
- 17) I Lost My Little Girl (24.54)
- 18) Get Back (24.54)
- 19) I've Got A Feeling (27.11)
- 20) I've Got A Feelling (27.12)
- 21) Rainy Day Women #s 12 & 35 (27.13)
- 22) Crazy Feet (25.45)

This is a reissue of an older and quite obscure European bootleg and one worth

looking out for. First off, the title really is "CORN of the Apple". I'm sure what the bootleggers meant to say was "CORE of the Apple", but something was lost in the translation.

The main draw is an 'unavailable anywhere else' performance of Old Brown Shoe. Unfortunately, to get the complete segment, you have to splice part of track 11 and track 1 together. In addition to this performance there are 3 other tracks (8, 9, & 10) that include this CD as part of the "Core Collection" as specified in Doug Sulpy's indispensable book, "The 910's Guide To The Beatles Outtakes". For those of you without the book that means that in the author's opinion, this is the best sounding and/or most complete CD source for these tracks to date.

The numbers in parenthesis after each song are the catalog numbers used to identify each individual performance in the book "Drugs, Divorce, And A Slipping Image" by Sulpy and Schweighardt. All of the other tracks are easily available on "The Get Back Journals" and the two Yellow Dog "All Things Must Pass" CDs.

The overall sound quality is very good and consistent with the Yellow Dog discs.

The cover art is adequate but not too imaginative. A must have for me but you have to decide whether one unique 7 minute track and 14 minutes of "Core Collection" material is worth \$25. In light of very slim bootleg pickings lately, even seven brand new minutes have a certain appeal.

★ Fax: (540) 963-0698 or call (540) 596-9930

Hours: 9 AM - 6 PM EST



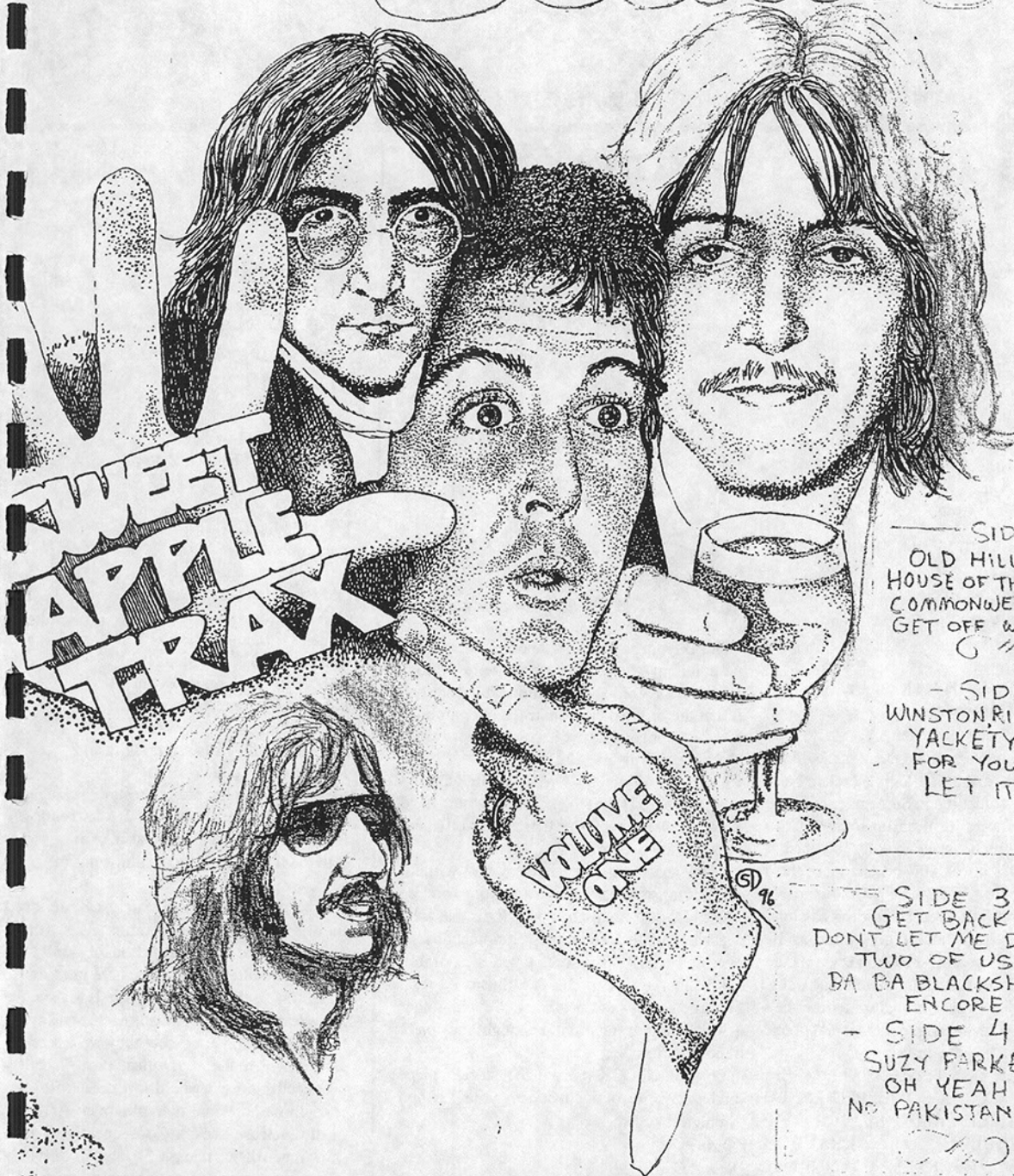
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Beatles



SIDE 1
OLD HILLBILLY WAY
HOUSE OF THE RISING SUN
COMMONWEALTH SONG
GET OFF WHITE POWER
(")

- SIDE 2 -
WINSTON, RICHARD, JOHN
YACKETY YACK
FOR YOU BLUE
LET IT BE

SIDE 3
GET BACK
DON'T LET ME DOWN
TWO OF US
BA PA BLACKSHEEP
ENCORE

- SIDE 4 -
SUZY PARKER
OH YEAH
NO PAKISTANIS
(")

Unpublished original artwork by Scott Dailey
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FEB
1997

BELMO'S

VOL. 10
ISSUE # 54

BEATLEG NEWS

Since



1987

THE INTERNATIONAL NEWSLETTER FOR COLLECTORS

It's Time for Lennon's CLOCK

Clock

John Lennon

SKY (101) CD 28' 29"

Aisumasen
Honey Don't
Glad All Over
Lend Me Your Comb
NYC
Wake Up Little Susie
Baby I Don't Care
Vacation Has Just Begun
Heartbeat/ Peggy Sue Got Married
Peggy Sue 1 & 2
Maybe Baby
Mailman Bring Me No More Blues
Rave On/ Instrumental

John Lennon recorded these tracks in his hotel room at the St. Regis Hotel in New York City sometime in September of 1971. The songs were for the film soundtrack to *CLOCK* which was eventually screened at Yoko Ono's art exhibit on October 9th in Syracuse, New York.

This short (but sweet) recording has John accompanying himself on guitar as he practices these songs in a very relaxed manner. It is just John doing his thing. Sometimes he's serious and sometimes he's not. He is even interrupted by several phone calls which is quite amusing.

HONEY DON'T, GLAD ALL OVER, LEND ME YOUR COMB, PEGGY SUE GOT MARRIED, MAILMAN BRING ME NO MORE BLUES (not listed), RAVE ON (not listed), HEARTBEAT (not listed), MAYBE BABY (not listed) and PEGGY SUE 1 & 2 have previously appeared on bootlegs.

JOHN LENNON



CLOCK

This is from an unedited tape as I can discern no edits anywhere. However, I believe more music was recorded at this time. The story has it that the original session lasted over an hour and some songs which we have on other bootlegs seem to confirm this. Also recorded were: NOT FADE AWAY, SEND ME SOME LOVIN' and possibly JJ (aka ANGELA). It would have been nice to have these on the disc as well (there was certainly room).

The recording itself is clear and without surface noise indicating it come from a source close to the original. The downside is that John wasn't using the best taping equipment in the world, so it sounds like he taped these tracks while in the bathroom. The music is often interrupted by Yoko talking. Several other people are present and it is thought they were reporters from ?.

Overall, *CLOCK* it is a nice historical piece and is worthy of inclusion in your Lennon archives.

Rating:

Sound Quality: B-

Material: B

Packaging: C

BEATLES AGAIN

BEATLES AGAIN

Cool Orangesicle (004)

CD 68' 19"

Can't Buy Me Love
I Should Have Known Better
Paperback Writer
Rain
Lady Madonna
Revolution
Hey Jude
Old Brown Shoe
Don't Let Me Down
Ballad Of John & Yoko
Can't Buy Me Love (take 3)
I Should Have Known Better (BBC)
Paperback Writer (takes 1 & 2)
Rain (outtake)
Lady Madonna (false start/alt. take)
Revolution (video version)
Hey Jude (outtake: pre-orchestra/Las Vegas)
Old Brown Shoe (from GET BACK sessions)
Don't Let Me Down (same as above)
Ballad Of John & Yoko (unknown take)

Newcomers, Cool Orangesicle, have reissued the original *HEY JUDE* album as released in U.S. and added alternate versions of the album's songs. The alternate versions are not new to collectors so the real appeal here is to have the American LP on disc. Roaring Mouse was going to do their own version but they were recently shut down by the authorities. Pity. Had they produced this disc it would have come with liner notes (none here) and alternate cover art (the one on this release sucks). Consequently, I don't think much of this release. So buy this disc only if you are a completist. Otherwise, save your cash for something worthwhile. My overall rating for this is "C-".



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"Bootlegs are illegal. We don't sell them we only report what's in them."

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George Harrison Rides The FORT WORTH EXPRESS

Live In Texas 1974

Hinustani Music (Raga 001-A/B)
2 CD (Total Time: 2 Hrs 7' 38")

Disc One: (69' 09")

- 1) Hari on Tour (Express)
- 2) While My Guitar Gently Weeps
- 3) Something
- 4) Will It Go 'Round In Circles
- 5) Sue Me Sue You Blues
- 6) Zoom Zoom Zoom
- 7) Naderani
- 8) Chatpatti
- 9) Honura
- 10) Dispute and Violence
- 11) I Am Missing You

Disc Two: (58' 29")

- 1) For You Blue
- 2) Give Me Love
- 3) Sound Stage Of Mind
- 4) In My Life
- 5) Tomcat
- 6) Maya Love
- 7) Nothing From Nothing
- 8) Dark Horse
- 9) Outta Space
- 10) What Is Life?
- 11) My Sweet Lord

As reported in last issue the Harrison LIVE INSEATTLE was a 2CD set of the complete show. We now have another complete show, this time from Fort Worth, Texas, recorded on November 22, 1974. It is a very good audience tape and is the best tape I have heard of that concert.

The most noticeable thing about this concert is that George's voice is suffering. His hoarseness is painfully obvious and the performances seem tired. It had been a long tour and I'm sure all involved were ready for the end of the show.

The bootleggers did little in the way of graphics for this set. It does have a slipcase with a color reproduction of the 1974 tour program. However, there are no liner notes and no accompanying booklet of any kind. Another missed opportunity to produce a nice set for fans.

This is one of those discs that if you already have the LIVE IN SEATTLE, then you don't really need this one. But if you have an extra \$50 or so lying around and a burning desire to spend money, then run out and purchase this set. My rating is...

Sound Quality: B

Material: B-

Packaging: C-

A Few Words From The Editor

It has been a quiet time for bootlegs these past few months - which is why this newsletter is so late in coming to you. "No news...no newsletter." But there are some interesting releases rumored to be on the horizon so as soon as they show up I will pass the word on to you.

A typo in the last BBN stated the last issue would be #53. OOOOPS! It should have read: THE LAST ISSUE WILL BE #58. But many of you have written and asked that I reconsider. So in response I will only say that I will continue on an "issue by issue" publishing schedule ONLY IF new and amazing releases warrant it. So stay tuned. As it stands now #58 will probably be published in early 1998 so there is still plenty of time. Enjoy this issue. See you all next time. Peace!

Subscription Info

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Belmo's Books (Past, Present & Future)

Here is the spot where I do a little self-promotion. So just bear along with me (Hey! You might even read about something you'd like to purchase!)

First, if you still haven't gotten **BLACK MARKET BEATLES** or **THE MAKING OF SERGEANT PEPPER** published by Collectors Guide Publishing, you can still find them at Barnes & Noble or other select stores. And if you have a Best Buy store in your area you can purchase **THE MAKING OF SERGEANT PEPPER** book from there. Or, you can order the books direct from the publisher. Here is their address: COLLECTOR'S GUIDE PUBLISHING, Box 62034, Burlington, Ontario, Canada, L7R 4K2. **BLACK MARKET BEATLES** is \$14.95 + \$5 shipping (per book). **SGT. PEPPER** is \$7.95 + \$3 shipping (per book). Send a check or money order only.

If you are interested in science fiction with a different twist, I have just published my first novel, **MYSTIC WARRIOR**. It is a story in the not too distant future about an Indian medicine man whose people are being enslaved in the gold mines of the Black Hills. He has a vision which calls him on a quest to save his people and the journey soon becomes one of self-discovery. There are plenty of light-hearted moments and crazy characters as well. There are even lots of Beatles-related references throughout the book - some obvious and some not. It comes with some trippy illustrations by underground artist Mike Roden (he's even collaborated with world famous Ed "Big Daddy" Roth of **RAT FINK** fame) and myself. So if you are daring and aren't afraid to try something a little different, order a copy (personally autographed, of course) right away. The spiral-bound book is only \$10 (shipping included). PLEASE NOTE: THIS BOOK IS NOT AVAILABLE OUTSIDE THE U.S. Sorry, but the hassles of overseas shipping do not make it worthwhile. Send check or money order or cash (at your own risk) to: BELMO PUBLISHING, P.O. Box 17163, Ft. Mitchell, KY. 41017.

For BBN subscribers who have been with us since the beginning, you will remember the free (and now highly collectable!) **fan club XMAS EP** which you received in 1989. Well, guess what? That's right, we have uncovered 30 copies in a warehouse. So if you want a copy order NOW. They are \$10 each (shipping included). Again, this offer is good in the U.S. only. No exceptions. I expect these will go really fast. And, please, you are limited to no more than **THREE** copies each. (Let's give everyone a chance.) If you want a track listing, send a SASE; but hurry because these EPs will not last.

The final bit of news is that I have nearly completed the **Beatles bootleg discography book** (the title is secret) which I have been writing since last year. It features indepth reviews of all the major Beatlegs (solo and group) released since 1969. And I have compiled brief reviews on hundreds of the minor Beatlegs as well. (By the time I'm finished there will probably be close to a thousand entries in the book!) I have organized the book according to categories: concerts, TV & radio appearances, demos, studio outtakes, and collections. It is also alphabetized for easy reference. I firmly believe this will be **THE Beatles Bootleg Discography book**. The book rates the major Beatlegs (as I do in BBN) and adds helpful historical background information on the material. It completely updates LRE King's and Charles Reinhart's books, and it corrects errors and omissions in those and similar books. The book will be published by Hot Wacks Press and should be available in July. I will keep you posted.

Odds, Sods & No Bods

*Rumors abound about upcoming releases and rare tapes which are said to be floating around. Said to be in the works is a disc with **BANGLA DESH REHEARSALS**. It is supposedly only 40 minutes in length so it will be padded with some other Harrison live cuts. **PIRATE SONGS II** is also said to be nearing completion. We've heard this story before, I know; however, this time I'm told it really does exist and will be out shortly.

*A tape of **RUTLES** demos and/or outtakes has been circulating among collectors since last fall. Expect to see a bootleg of this by summer.

*Yellow Cat is still planning to release **BOBFEST** by summer. This was evidently taken from a stereo video copy of the rehearsals and the show from 1995. I am anticipating this one.

*Vigotone is evidently preparing a **MIND GAMES** bootleg and a **PLASTIC ONO BAND 2CD** set. My guess is that Vigotone has compiled various outtakes from the Lost Lennon Tapes radio show. But if these are properly produced and packaged, then they will be welcomed with open arms. Hey, anything new right now would be good.

*Word has it that there is little unreleased Beatles material left which hasn't been bootlegged. Of course, Yellow Dog still has all those tapes of the **LET IT BE** sessions, but when those are to be released is anyone's guess. Solo material is still popping up now and then - there are even rumors of some surprises for summer.

*If anyone out there has a copy of the **GOOD MORNING AMERICA** show with Paul, George, and Ringo performing the 3 1/2 minute (?) version of "Blue Moon of Kentucky", please drop BELMO a line. I would really like to get a copy of it. I have some cool stuff I would be willing to trade for it. Thanks.

*Finally, for all your folks who attend the **BEATLEFESTS** every year, I am told that many of the "mom & pop" dealers are not buying tables this year because they are being required to pay a licensing fee to APPLE on anything which carries a Beatles image. This is a shame because these are the dealers who really help make the conventions worth attending. Shame on Apple! Aren't the Beatles rich enough?! Such greed.

SOME HAVE GONE, SOME REMAIN

SOME HAVE GONE, SOME REMAIN



Some Have Gone, Some Remain
BEAT 019 CD 71' 18"

- 1) Ain't She Sweet (original stereo version)
- 2) Sweet Georgia Brown (German mono mix)
- 3) She Loves You (German stereo mix)
- 4) And I Love Her (REEL MUSIC stereo mix)
- 5) I'll Cry Instead (U.S. mono mix)
- 6) Anytime At All (U.S. mono mix)
- 7) When I Get Home (U.S. mono mix)
- 8) She's A Woman (U.S. mono mix)
- 9) I Feel Fine (U.S. mono mix)
- 10) Help! (REEL MUSIC stereo mix)
- 11) In My Life (Stereo mix)
- 12) You Won't See Me (UK mono mix)
- 13) What Goes On (UK mono mix)
- 14) I'm Looking Through You (UK mono mix)
- 15) Paperback Writer (alt. mono mix)
- 16) Taxman (French mono mix)
- 17) And Your Bird Can Sing (U.S. mono mix)
- 18) Dr. Robert (U.S. mono mix)
- 19) She Said She Said (UK mono mix)
- 20) Good Day Sunshine (UK mono mix)
- 21) Got To Get You Into My Life (UK mono)
- 22) Strawberry Fields Forever (U.S. mono)
- 23) Baby You're A Rich Man (U.S. mono)
- 24) Hey Jude (edited mix)
- 25) Ballad of John & Yoko (alt. stereo mix)
- 26) Mean Mr. Mustard Medley (sonic upgrade)

I don't claim to be an expert on alternate mixes of Beatles songs, so I do not know how rare or collectable these tracks are. I can tell you that the sound quality is excellent throughout and that this disc is an entertaining mix of songs.

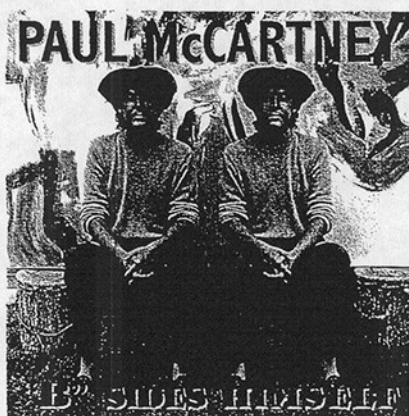
This is purportedly from BEAT; however I am certain it is not from them. I couldn't tell you who the people are manufacturing these new BEAT releases. The disc says "Front Row

Center", but that doesn't really mean anything. Some have said the new BEAT are from the people who brought us the STRAWBERRY releases, but I doubt that is true as the graphics and the CD imprints are not the same.

I would recommend this disc if you are into alternate mixes and do not already have this material. With no new Beatles outtakes forthcoming, this is the kind of music left for bootleggers to reproduce.

Rating:
Sound Quality: A
Material: C
Packaging: C

Paul McCartney Is "B" SIDES HIMSELF



"B" SIDES HIMSELF
FAB 2 CD 73' 33"

- 1) Simple As That (ANTI HEROIN PROJECT) (4' 21")
- 2) Tough On A Tightrope (extended) (7' 07")
- 3) Yvonne (outtake) (4' 20")
- 4) Pretty Little Head (extended) (7' 07")
- 5) The First Stone (UK release) (4' 08")
- 6) Good Sign (groove mix) (7' 32")
- 7) Waterspout (outtake) (4' 54")
- 8) Rainclouds (1st time on CD) (3' 13")
- 9) I'll Give You A Ring (" ") (3' 10")
- 10) Ode To A Koala Bear (" ") (3' 50")
- 11) On The Wings Of A Nightingale (demo) (2' 29")
- 12) Spies Like Us (4' 32")

- 13) No More Lonely Nights (mole mix) (8' 56")
- 14) 1882 (Live at the Hague, Rotterdam, 1972) (6' 50")

This disc is a mix of live tracks, alternate mixes and unreleased songs. There are no new outtakes here and nothing which will get the collector especially excited. But if you are into remixes and don't already have the unreleased tracks, then you will want to pick up this CD. The sound quality is excellent stereo and features a nice color cover of Paul. The lack of liner notes scores against a high mark for 'B' SIDES HIMSELF. Just how much effort would it take to write about the music they are presenting to us?

Rating:
Sound Quality: A
Material: B-
Packaging: B-

ODDS & ENDS

* Heard of but not heard is a 2CD disc called MONOPHONIC GREATEST COLLECTION which has collected overseas mixes of albums and EPs. Much along the lines of the BEAT releases. Anyone out there have this?

* I recently saw a disc called THE BEATLES TRIPPING MIXES. After looking at the song titles I knew this was a disc I should avoid at all costs. It looked to be a remix of songs from the Beatles so-called "psychedelic" period. Just what we need, psychedelic dance mixes of Beatles songs. The persons mixing these songs also threw in some of their own original numbers. Golly.

* There is a 2CD set of Lennon outtakes called ROCK & ROLL SESSIONS which I haven't seen or heard yet. But judging from past experience, it is most likely a compilation of already available songs.

* Great Dane has supposedly put all the songs from their COMPLETE BBC SESSIONS onto a CD Rom. I'll try to find one and report on it next time.

* Lennon's TELECAST is now on CD. Said to be in excellent stereo.

Found! Three New Volumes Of THE LOST LENNON TAPES

VOLUME 33

BAG RECORDS (BAG 5105) LP

This Side (23' 37"):

Imagine (alternate vocals)
How Do You Sleep? (breakdown)
J.J. (acoustic demo)
Rock Island Line/Maybe Baby/Peggy Sue
(St. Regis Hotel?)
Out The Blue (rough mix)
Old Dirt Road (alt. take)
Steel And Glass (alt. take)

That Side (22' 08")

Whatever Gets You Through The Night
(rough mix)
Rock 'N' Roll Radio Spot
Stand By Me (live on OLD GREY
WHISTLE TEST)
Serve Yourself (piano demo)
Everybody (piano demo)
Everybody/Nobody Told Me (demo with
overdubs)
Nobody Told Me (take 2)



VOLUME 34

BAG RECORDS (BAG 5106) LP

This Side (24' 15"):

Falling In Love Again (acoustic demo)
Cathy's Clown (early take)
You Send Me (early take)
Real Love (demo used by the Threatles)
My Life (piano version)
My Life (acoustic guitar version)
Dear Yoko (composing runthrough)
I'm Stepping Out (take 1 overdub)

That Side (20' 50"):

I'm Stepping Out (twenty minutes of
control room tape of the August 6, 1980,
DOUBLE FANTASY sessions)

VOLUME 35

BAG RECORDS (BAG 5107) LP

This Side (22' 20"):

I'm Stepping Out (studio runthrough)
Borrowed Time (session tape)

That Side (22' 20"):

I Don't Wanna Face It (rough mix)
Watching The Wheels (session tape)
Beautiful Boy (alternate take)
(Just Like) Starting Over (monitor mix)
(Just Like) Starting Over (rough mix of
the basic track)

Comments: Bag Records have returned after a long absence with a new series of LOST LENNON TAPES on vinyl. It is my feeling that they should have stopped after VOLUME 20. There is little here to excite or enlighten Lennon fans. From what I can tell nearly all the tracks here have appeared previously on numerous bootlegs.

The most interesting bits (especially to the novice collector) are the DOUBLE FANTASY session tapes of "I'm Stepping Out" and "Borrowed Time". But even that gets a bit dreary after a bit and the sound quality is just not very good. The highlights on VOLUME 33 are: "Out The Blue" and "Whatever Gets You Through The Night". VOLUME 34 highlights: "Falling In Love Again" (fairly humorous runthrough) and "Real Love". Finally, the best track on VOLUME 35 is: "Beautiful Boy"

Before the release of the three latest volumes of the LOST LENNON TAPES, I had heard rumors that Bag Records had gotten hold of some unreleased songs which had not been aired on the radio series. The stories floating around hinted that there would be some really amazing outtakes and demos. Sadly, all these rumors have proved false. So it looks like we will not be seeing any new Lennon outtakes anytime soon. Still, when I look back at all the great Lennon music which has come our way over the years, I consider myself lucky to have had the opportunity to enjoy some truly wonderful outtakes, demos and rare recordings forever immortalized on bootlegs.

Rating:

Sound Quality: B

Material: C

Packaging: B



Correspondence...Correspondence...Correspondence...Correspondence

Dear Belmo,

After researching a few weeks in my books and documentation, I think I am now able to bring Darren Nemeth fresh information about the two early Beatles pictures published in BBN #53 (page 4):

***THE YEAR:** On these two pictures, The Beatles are wearing suits and ties. And we know that Brian Epstein asked them to get rid of their jeans and leathers for their radio debut (BBC's "Teenager's Turn-Here We Go", recorded on Wednesday 7 March 1962 and broadcast on Thursday 8 March 1962).

This has been pointed out by Mark Lewisohn in "The Complete Beatles Chronicle" published by Pyramid Books in 1992 (page 67) and confirmed more recently in Kevin Howlett's revised edition of "The Beatles at the BBC - The Radio Years - 1962/1970" published by BBC Books in 1996 (page 10).

Then, by looking at Darren's pictures, it's quite obvious that Pete Best was on drums that night. And it's a well-known fact that Pete was forced to leave the group in August 1962. So the year is undoubtedly 1962.

***THE LOCATION:** Darren notes the backstage curtains are decorated with metallic-looking stars. In Lewisohn's "Chronicle" (page 89) we find a picture of the group on stage at the Majestic Ballroom in Birkenhead in 1963. (See Photo #1) Another picture, apparently taken the same day, has been printed on page 26 of Julia Delano's book entitled "The Beatles Album" published by Bison Books Ltd in 1991 (see illustration #2). And the same backstage curtains with stars appear in both cases. So thanks to these typical curtains we can conclude the location was the famous Majestic Ballroom in Birkenhead.

Illustration n°1



***THE PRECISE DATE OF THE GIG:**

Still, according to Lewisohn ("Chronicle", page 72), the Beatles played 17 times at the Majestic Ballroom in Birkenhead, with Thursday 28 June 1962 being the very first time in their career. And we know that Pete Best's final appearance with The Beatles occurred on Wednesday 15 August 1962. So those two pictures must have been taken on one of the five nights The Beatles played in Birkenhead during that short period.

The five gigs took place on the following days:

-Thursday 28 June 1962

-Thursday 5 July 1962

-Thursday 12 July 1962

-Thursday 19 July 1962

-Saturday 28 July 1962

But having reached that point I can't go further and give you the precise date of the gig. Yet, I managed to find an outtake picture of that

unknown gig on Page 18 of Mike Evan's book called "The Art Of The Beatles" published by Beech Tree Books in 1984 (see illustration #3). But unfortunately the comment under the picture clearly indicated that the author ignores the name of the photographer. And without that name we cannot reasonably hope to ever discover the exact date of the gig.

All The Best,
Jean-Claude Hocquet

Dear Jean-Claude,

My hat is off to you. Your detective work is exemplary. I'm sure I speak for all the readers of BBN when I say a sincere thank you for a job well done. Your work in this matter is greatly appreciated.

Belmo



Illustration n°2

Illustration n°3



In The Spotlight

by
Jeff Jerdon

After taking a short sabbatical since the last issue, I can see that all hell broke loose on the collectable front - with ANTHOLOGY 3 and the ANTHOLOGY videos wrapping up quite an incredible year for most of us. Since so much came out in regard to both releases (promo and otherwise), I won't even begin to cover the basic material which most of you are familiar with. Instead, I'll focus on the more pricey and collectable items which were released in conjunction with A3 and the videos.

The A3 press kit which includes four promo photos, a 3-color 2-page fact sheet, CD insert, and comes in a black folder embossed with the ANTHOLOGY logo and sealed with an A3 metal pin and goes for \$75-90. The A3 5-track promo CD sampler sells for \$35-50. The limited edition A3 CD set in the 12" long box with a Beatles pewter keychain from Target is going for \$40-45.

A giant 6' X 4' cardboard foldout standup store display featuring a 1969 color group photo (in the original mailing box) goes for \$85 and up. The A3 standup cut-out counter stand featuring a color shot of the Beatles in the field (in the mailing box) goes for \$35.

Japan issued all three ANTHOLOGY albums on vinyl in very limited pressings and should make for a real worthwhile purchase. They're currently selling for around \$85 each or all three for \$230. UFO in the UK released another box set for the ANTHOLOGY series. Though not quite as nice as the previous two, this one features a 50-page book with text by David Sandison focusing on the years 1969-70, a Light And Sound Rave poster and a piece of notepaper with the same artwork in a 12" X 12" box. Many photos in the book have never been published before. This goes for about \$35.

Here's a real nice boxed book set put together by the folks at Tracks in the UK. It's called THE BEATLES: THE SUMMER OF 1968. It's limited to an edition of 2500 and is a 8 1/2" X 11" paperback book of all unpublished photos from the Beatles' "Mad Day Out" on July 28th of that year. The majority of the photos are B&W with some color photos taken by Don McCullin and Tom Murray with informative text as well. The book comes housed in an oversized 10 1/4" X 14" box. A bit pricey at \$50 but worth it for the photos alone.

Another box set out now is THE BEATLES IN GERMANY which features a 48-page book of B&W photos of The Beatles 1966 tour in Germany and includes text by former Beatles press officer Tony Barrow. The set also includes a small piece

of the original stage from the Star Club in Hamburg. Limited to an edition of 1000 - this one is selling for about \$65.

Sports Time finally released the new line of Beatles trading cards (after numerous delays) on Feb. 5. The 100-base card set features colorful but mostly seen before photos of the Fab Four at various stages of their career. All are embossed with a gold-stamped BEATLES logo at the bottom of the cards. Five of the cards are checklists with small reproductions of the cards available in the series.

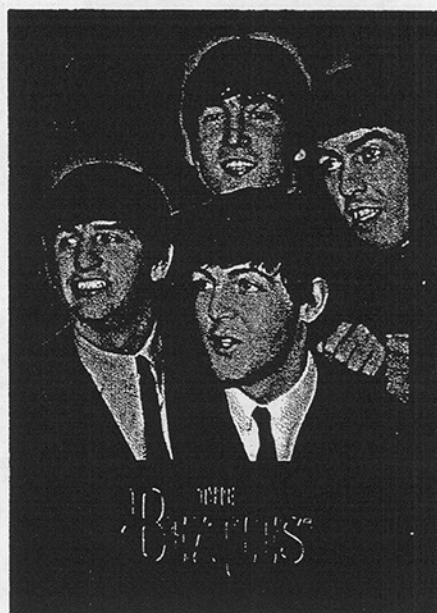
The random insert chase cards are in 5 different groups. The Gold Record series features reproductions of the British LP cover from PLEASE PLEASE ME to LET IT BE with a die-cut gold embossed record coming out of the top of each sleeve in this series of 12 cards. The chances of getting one of these is 1 in 7 packs.

Next is a series of 10 cards called Meet The Beatles which are Digicolor photos from the 1963-4 period - five of which are Dezo Hoffman portraits. Chances of getting one of these are 1 in 14. Next is the Magical Mystery Tour series which features 5 cards depicting scenes from the film. Your chances here are 1 in 36 packs.

Next is the gold Signature series featuring 4 cards of the White Album photos with gold foil embossed signatures of each Beatle. Chances are 1 in 144 packs. The last series are called Beatlemania redemption cards where one can win original vintage Beatles memorabilia such as autographs, CD & video collections, original concert tickets, tour jackets, etc. These are the rarest of the series and your chances are 1 in 20 CASES!

It will be interesting to see how many collectors will trade these cards in for the memorabilia offered on them. Prices offered by some dealers so far are \$3 each for the Gold Record Series, \$5 for the Meet The Beatles, \$15 for MMT. The Gold Signature and Beatlemania Series cards have so far not been offered for sale around here, but I suspect the prices will be incredibly high. Most dealers are offering the complete set of the 100-base card for \$12. A box of the cards are going for \$50 with 36 packs per box. A gold-foil stamped Beatles collector album with vinyl pages to hold the cards is being offered on the back of the foil packs for \$12.95 plus five foil wrappers.

These cards are nice but the ones by The River Group in 1993 were much better - particularly with the use of unpublished photos and liner notes by Derek Taylor. Errors abound on this new set where photos have been reversed (such as card



#38 depicting a much-seen shot from the Paperback Writer clip that has John and George playing lefthanded and Paul playing righthanded!) On card #36 the back liner notes state that this August 22, 1969 shot was taken at John's Tittenhurst Park estate. Not only was the shot not taken there but Tittenhurst is spelled with an "L" and not "T". It makes one wonder what the delay on these cards actually was. Oh well, these are still a lot of fun and worth picking up.

Coming soon from UK EMI/Parlophone is a deluxe limited edition reissue of John Lennon's ROCK N ROLL album on vinyl. All LPs are direct metal mastered and pressed on 180 gm virgin vinyl and sleeves are printed on thick quality board. Priced around \$24.95.

Here's a new format which could be a real collectable someday - Macca's BAND ON THE RUN and VENUS AND MARS on the HDS (High Definition Sound) label. A limited run of these CDs are pressed in "Discreet Digital 5.1 Sound", meaning you'll need a DTS decoder to play them. The sound is said to be incredible. These currently sell for \$25-30.

The latest batch of long-awaited Apple reissues finally came out on CD in the UK on December 2. George Harrison's ELECTRONIC SOUND, Badfinger's ASS, Modern Jazz Quartet's SPACE, and Ravi Shankar & Ali Akbar Khan's IN CONCERT 1972. As these will not be released in the U.S., you will need to buy these imports. It is doubtful that Capitol will be releasing these any time soon. All 4 titles were also released on vinyl toward the end of January. Prices for the CDs are \$25 for single discs and \$39 for the Shankar set. The vinyl sells for \$19 and \$23 respectively.

That's about all we have room for this time. Happy collecting and "Do What Thou Wilt">

Summer
1997

BELMO'S

Volume 10
Issue #55

BEATLEG NEWS

Since



1987

THE INTERNATIONAL NEWSLETTER FOR COLLECTORS

Harrison Studio Outtakes Discovered

The Making Of All Things Must Pass

Midnight Beat (MB CD 110-112)

3CD Box Set/ Stereo

Disc One: (54:12)

What Is Life (backing track)
What Is Life (backing track)
Beware Of Darkness
Beware Of Darkness
Beware Of Darkness
Let It Down (backing track)
Let It Down
Let It Down
Apple Scruffs
Apple Scruffs
Apple Scruffs

Disc Two: (53:29)

Hear Me Lord
Awaiting On You All (backing track)
Awaiting On You All (backing track)
Run Of The Mill
Run Of The Mill
Art Of Dying (backing track)
Art Of Dying (backing track)
Apple Scruffs
Apple Scruffs
Mama You've Been On My Mind (20 secs)
Apple Scruffs
Apple Scruffs

Disc Three: (51:54)

What Is Life (backing track)
Beware Of Darkness
Hear Me Lord
Let It Down
Awaiting On You All (backing track)
Run Of The Mill

Art Of Dying (backing track)

You
Apple Scruffs
Apple Scruffs
Apple Scruffs
Apple Scruffs

Two adjectives come to mind when reviewing this set: 'fantastic' & 'unbelievable'! This is truly one of the best Harrison bootlegs ever pressed. The stereo sound is f*cking amazing. You feel like you are right there in the studio during the recording sessions. Unreal. You need to hear this to believe.

These are all new studio outtakes which have never before been bootlegged and are different from the mono mixes on SONGS FOR PATTI from 1995. The songs are early rehearsals featuring working vocals and backing tracks, as well as versions close to the released takes. Some of them even sound a lot better than the Spectorized tracks. The raw takes here are much brighter and have a life to them that the released versions lacked.

Collectors may have a bit of difficulty in locating this set (and the other Midnight Beat records reviewed in this issue) due to the Florida bust a few months ago. Not to bore you with a lot of details, but it seems that several of the major US and European bootleggers were set up by a dealer (to save his own neck) at a staged "bootlegger brainstorm session". Once all were together and a large number of discs were shipped into the States, the authorities came down on all concerned. The discs were confiscated and several of the bootleggers were jailed. This included Midnight Beat, Flashback and others. Consequently, their new discs became super hot items and nearly impossible to locate.



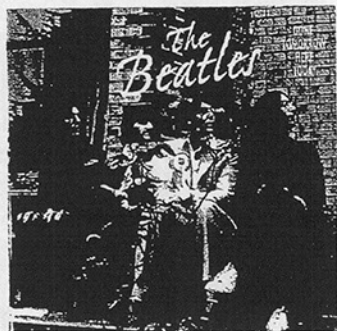
Don't despair, however, as all the Midnight Beat discs have been copied onto CDRs by Vigotone using the 'Repro Man' logo. This, of course, is the wave of the future. On the Repro Man version of this set, they have added the three tracks from IT DON'T COME EASY (Midnight Beat CDM 001). See review of this disc elsewhere in the issue.

Besides the great alternate versions of ATMP tracks, there is one cool surprise - an early rehearsal of "You" which would not be released for another five years. It is very upbeat and is quite close to the final version. Not much more needs to be said about this set. It is certainly a MUST HAVE. Do what you have to so you can get a copy. The original Midnight Beat versions are preferable for the deluxe packaging (longbox, booklet and color artwork), but the Repro Man versions sound just as good and cost the same. Don't miss out on this one!

Belmo's Rating:
Sound Quality: A+
Material: A+
Packaging: A



Gone Tomorrow Here Today



Midnight Beat (MB CD 113)

This disc opens with a completely new version of "Hey Jude" supposedly recorded on July 30, 1968. It is a great outtake featuring a terrific vocal by Paul. This song alone makes GONE TOMORROW HERE TODAY a 'must buy'. Then comes a new mix of "Dear Prudence" which is quite nice. The bass is more upfront and the vocal has added reverb. It is in mono. These are the two best tracks on the disc. "Hey Jude" is in stereo.

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"Bootlegs are illegal. We don't sell them we only report what's in them."

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Next up are seemingly endless mono takes (some complete and some just fragments) of "Blackbird" recorded during the filming of a June 1968 rehearsal session. Portions (the "Helter Skelter" bit and one take of "Blackbird") appeared previously on Yellow Dog's ULTIMATE COLLECTION VOL. 1. But mixed in with all this is a little McCartney gem titled, "Gone Tomorrow Here Today". It is a short ditty, but the tune is catchy and typical of Paul from that era. Pity the song was never finished as it certainly had potential.

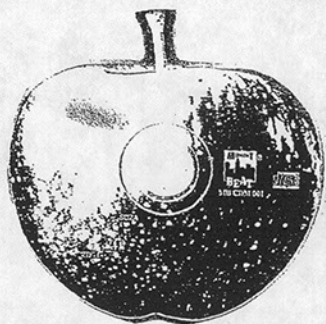
There are also some segments of studio chat which are interesting as well as brief renditions of "Mother Nature's Son" and "Congratulations".

Overall, this is a very good disc and is a must have for the first two tracks alone. I just wish that the folks at Midnight Beat had done their homework and written some explanatory liner notes. And if you can't find this disc on Midnight, it has been knocked-off as a CDR on the Repro Man label (with a bonus track - an alternate mix of "Dear Prudence").

The song listing:

Hey Jude
Dear Prudence
Blackbird
Blackbird
Blackbird
Helter Skelter/Gone Tomorrow Here Today
Talking
Blackbird
Blackbird
Mother Nature's Song
Blackbird
Blackbird
Blackbird
Blackbird
Blackbird
Organ play/drinking tea
Blackbird
Blackbird

Belmo's Rating:
Sound Quality: B+
Material: A-
Packaging: B



IT DON'T COME EASY Midnight Beat (MB CDM 001)

*It Don't Come Easy
*It Don't Come Easy
*Goodnight Vienna

Clocking in at just under ten minutes long, this EP (on compact disc) is Apple shaped and is a delightful piece of history. Ringo fans will be overjoyed to hear the alternate take of "Goodnight Vienna" which has great stereo sound and a liveliness which will make you smile. Ringo's vocals have never sounded better. Certainly, this take should have been the one released.

The two takes of "It Don't Come Easy" are in mono and feature alternate lead vocals. The backing tracks vary slightly from the released version of the song. The horn overdubs are not present and one take has a piano dub not on the legit release.

Belmo's Rating:
Sound Quality: A
Material: A
Packaging: A



Subscription Info

Future copies of BBN can be purchased in advance for \$3 each (in the U.S. & Canada) or \$4 each elsewhere.

PLEASE NOTE:

The last issue of BBN will be #58, so do not send money for issues beyond that.

As always, send money orders, checks (drawn on U.S. bank only) or cash to: Belmo Publishing, PO Box 17163, Ft. Mitchell, KY, Zip Code 41017, USA

The Complete Hollywood Bowl Concerts 1964-1965

Midnight Beat (MB CD 108/109) 2CD Box Set



Disc One:

(August 23, 1964)

Intro

Twist And Shout

You Can't Do That

All My Loving

She Loves You

Things We Said Today

Roll Over Beethoven

Can't Buy Me Love

If I Fell

I Want To Hold Your Hand

Boys

A Hard Day's Night

Long Tall Sally

(August 30, 1965)

Intro

Twist And Shout

She's A Woman

I Feel Fine

Dizzy Miss Lizzy

Ticket To Ride

Everybody's Trying To Be My Baby

Can't Buy Me Love

Baby's In Black

I Wanna Be Your Man

A Hard Day's Night

Help!

I'm Down

Disc Two:

(August 29, 1965)

Tuning

Twist And Shout

She's A Woman

I Feel Fine

Dizzy Miss Lizzy

Ticket To Ride

Everybody's Trying To Be My Baby

Can't Buy Me Love

Baby's In Black

I Wanna Be Your Man

A Hard Day's Night

Help!

I'm Down

Interview (with John & Ringo from August 23, 1964)

Press Conference (August 29, 1965)

The Making Of James Paul McCartney

Midnight Beat (MB CD 114)

1) Camera Clicks (1:39)

2) Section 1B Take 1 (10:53)

That'll Be The Day

Take Your Time

Take Your Time

Blackbird

Country Dreamer

Momma's Little Girl

Love Is Long

3) Section 1D Take 1 (9:23)

Michelle

Momma's Little Girl

Bluebird

Yesterday

Hands Of Love

4) Section 1E Take 1 (20:26)

Michelle

Michelle

Heart Of The Country

Blackbird

Hey Diddle/Momma's Little Girl

Why Am I Crying

Bluebird

Momma's Little Girl

Michelle

Heart Of The Country

5) Dance Routine (13:02)

The intro of Gotta Sing Gotta Dance

6) Intro to Live And Let Die (3:01)

HOOBOY! Of all the new discs to come out during the past several years, this one has got to be the hardest to sit through. While the material itself is rare, most of it is just not very listenable or even minimally enjoyable. This disc contains rehearsals for the 1973 television special JAMES PAUL MCCARTNEY. And to make it even harder to bear are the 'camera clicks' from Linda's Nikon as she snaps away throughout the sessions. I'd much rather see her photos of this set than listen to the material included here. For Macca completists only.

Belmo's Rating:

Material: C-

Sound Quality: A- (mono)

Packaging: B

This set must now be seen as the definitive Hollywood Bowl bootleg. For the first time we get to hear the 1964 show in stereo. We also get to hear some of the chat between songs and the long intro by the show's emcee.

The August 29, 1965, show features the concert where Paul's microphone failed for the first four songs. A historical rarity. Mal Evans must have been asleep to have missed that one!

Additionally, there is the August 30, 1965, concert as well as the 1965 press conference and the 1964 interview with John and Ringo. Both of these are fun and enlightening. Only John could give interview in this manner.

Previous to this set Yellow Dog's HOLLYWOOD BOWL COMPLETE was the set to have. What is interesting is that the material for Midnight Beat's release is said to have come from the Yellow Dog folks. I am assuming that Yellow Dog did not have this new material at the time of their release. If they had been in possession of the tapes surely they would have used them.

So if you are a collector of The Beatles live concerts, this set is a MUST HAVE. It is all familiar material; however, this is the first time all three shows have been released in stereo. Midnight Beat did a good job with the packaging. The discs come housed in a long box and includes a nice color booklet with excellent liner notes. Repro Man knocked off their own version with comparable sound; however, theirs is minus the long box, picture discs or booklet.

Belmo's Rating:

Material: A

Sound Quality: A

Packaging: A

Bobfest Rehearsals October 1992

(Rehearsals for Bob Dylan's
50th Birthday Concert)

Yellow Cat (YC 036/37) 2CD

Disc One:

If Not For You (Harrison)
If Not For You (Harrison)
Absolutely Sweet Marie (Harrison)
Absolutely Sweet Marie (Harrison)
Absolutely Sweet Marie (Harrison)
Love Minus Zero/No Limit (Clapton)
Don't Think Twice It's Alright (Clapton)
It Takes A Lot To Laugh...(Dylan & EC)
It Takes A Lot To Laugh...(Dylan & EC)
It Takes A Lot To Laugh...(Dylan & EC)
My Back Pages (McGuinn & Harrison)
My Back Pages ("")
My Back Pages ("")
My Back Pages ("")
My Back Pages ("")
My Back Pages ("")

Disc Two:

Just Like Tom Thumb's Blues (Neil Young)
All Along The Watchtower (Neil Young)
All Along The Watchtower (Neil Young)
Forever Young (Neil Young)
License To Kill (Tom Petty)
License To Kill (Tom Petty)
License To Kill (Tom Petty)
Rainy Day Women (Bob Dylan)
Mr. Tambourine Man (McGuinn & Harrison)
Mr. Tambourine Man (McGuinn & Harrison)
Interview with Eric Clapton

This is the 30TH ANNIVERSARY CONCERT, not the 50th birthday as the disc erroneously states. It goes downhill from there. Only a very few tracks here are worth repeated listenings - those being the ones by Neil Young. He appears to be the only one having any fun at all. The tape source for this disc is not in-line and is probably from an audience tape or a video. At \$50 for this 2CD set I cannot recommend this to anyone except the hard core collector with money to burn.

Belmo's Rating:

Material: C-

Sound Quality: C-

Packaging: C

IN THE SPOTLIGHT

By Jeff Jerdon

Arise Sir Paul and arise Flaming Pie! Macca's best effort in years was released May 5th in the UK and elsewhere, while in the U.S. it was pushed back to May 27th. And with the release of the new album arises a multitude of singles and collectables sure to keep even the average Maccaholic euphoric for days.

"Young Boy" was released as a single in the UK on April 28th in several formats. Two CD singles featuring non-LP tracks: "Young Boy" (CDRS 6462) with "Looking For You" and "Oobu Joobu Pt. 1" comes in a slimline jewel case. It was also released as a 7" vinyl picture disc and a very limited 7" black vinyl jukebox single. "Young Boy" was also issued as a one track promo CD which is currently going for \$25.

Here in the U.S. "The World Tonight" is the first single together with "Looking For You" on cassette single. The CD single (C2 7243 8 58650 2 2) features both tracks plus "Oobu Joob Pt. 1". A one track promo CD of "The World Tonight" goes for \$10.

The U.S. advance copy of "Flaming Pie" comes in a card sleeve with promo sticker and sells for \$15-25. No word on a domestic vinyl LP pressing of the album yet, but there is a UK pressing and it's worth picking up for around \$23. The UK press kit for "Flaming Pie" contains promo photos, info sheets, etc and comes in a picture wallet. It sell for around \$60-75.

From the 'gray area' department we have a bunch of new box sets from the UK celebrating Sir Paul's new release. First is a limited edition wooden pie-shaped box designed to hold the CD which also has a t-shirt, print and certificate. This one is limited to 3000 and is going for \$75 without the CD.

From the folks at UFO is a "Flaming Pie" 12" box set which includes a 48-page booklet of photos for \$40. The "Young Boy" single gets the boxed treatment in a 7" plastic screen printed box set which includes a badge, certificate and sticker. Designed to hold either the 7" vinyl or both CD singles, this one is going for about \$20. I have not seen any of these boxes yet, but from previous ones done in the past I'd say the UFO set is the best one to go after.

Rumor has it that Capitol is considering domestic vinyl pressings of Anthology 1. Many of you will remember that the ones that came out back in November 1995 were UK pressings imported by Capitol with US bar codes placed over the top. Anthology 2 & 3, however, were manufactured by Capitol. Oh well, I guess it's another excuse to buy an additional copy of Anthology 1.

Most of you by now have probably heard that the Corgi YELLOW SUBMARINE toy is going to be made available again. Beginning in May (June in the U.S.) the Corgi Company in the UK is issuing an exact reproduction of the classic die-cast scale model sub (first made in 1969) which will be the first in a series of new Beatles toy vehicles. Just like the original, it features a rotating periscope and John, Paul, George and Ringo popping up through two roof hatches. The price is \$64.99.

Continuing in the series (one to be issued every month) is a Penny Lane destination Routemaster Liverpool bus decorated with Beatles adverts (for \$64.99), a Newspaper Taxi complete with a figurine of Lovely Rita the meter maid (\$34.99), a Magical Mystery Tour Bus (\$54.99), an AEC Flatbed Lorry featuring billboards advertising the Beatles Anthology albums (\$44.99) and a Bedford Van covered in fan graffiti with two figurines of screaming girls (49.99). If these look as good as the ones pictured in the color leaflet, they should really be well worth picking up. Contrary to earlier reports, these are not limited editions.

That's about all for this time. I'll be back next issue with all the latest groovy items from the Macca front and other assorted goodies. Until next time... 'Do What Thou Wilt'!



YELLOW SUBMARINE



NEWSPAPER TAXI & FIGURE

And now... a few words from our flounder: Belmo

Greetings, boils and goils! It has been much too long since the last issue. However, it wasn't until just about three weeks ago that the Midnight Beat discs found their way to my front door. I think it was worth the wait. Hope you do too.

For a while, there, the world of Beatlegs was looking mighty grim. The Florida bust scared a lot of people and made some of us think that the end of Beatlegs was in sight. Happily, though, the entrepreneurial spirit is stronger than the *Men In Black*. Thanks to CDRs and a few brave souls, the Beatlegs continue to reach a market ravenous for new Beatles music. The only thing that will stop the flow will be the lack of new material - and no one knows how much is in the hands of those who have the power to quench our thirsts!

Besides the new Midnight Beat titles and the Beat CDs, there will soon be new Vigotone titles coming our way. Expect to see before summer's end a new Harrison disc similar to *PIRATESONGS* (tentatively titled *12 ARNOLD GROVE*) as well as two new Lennon releases. The Lennon pieces are of outtakes from *PLASTIC ONO BAND* and *MIND GAMES*. With any luck I'll be reviewing these in the next issue.

Congratulations to Michelle Pate and Ken Smith on their upcoming wedding. They met through the pages of *BELMO'S BEATLEG NEWS* (see Col. 2). A nice story about how The Beatles' music brought two people together. **ALL YOU NEED IS LOVE!!!**

After eight months of work my new book, **NOT FOR SALE**, is at the printers and will be available by the end of July. The book has a detailed discography of nearly 1000 Beatleg titles (solo and group) plus articles on the *ANTHOLOGY*, unreleased songs and performances (from 1957 to 1997), loads of album art, and as a special bonus - the first 500 books sold will include a **free CD** of a previously unreleased press conference recorded in Hong Kong in 1964! See page 7 on how to order your copy.

If you are going to be at **Chicago Beatlefest** in August, stop by my table and say hello. I'll be selling my three books plus a few surprises as well.

Until next time, peace to all.



Love Will Find A Way By Ken Smith

Sometimes the most amazing things can happen to you - they just fall out of the sky and land in your lap, and all of a sudden you've won the big prize. I know, because it happened to me.

In April 1996 I placed a classified ad in the *BEATLEG NEWS*. My first response was from Michelle. Right away my interest was piqued because I'd never met a woman who was so interested in or knowledgeable about the Beatles - that she'd even be aware of BBN. We did some business and got to know each other in letters over the summer. At the end of one letter she asked if I would still write back to her even if she didn't do any more business for a while. Well, of course I would!

We discovered that we have so much in common it's scary! We're both big-time record collectors and Beatles historians. It began to dawn on me that here was that mythical, ideal woman I wished I could have in my wildest dreams. And she found me!

When I got up the courage to mention it, Michelle replied that she felt the same way. She called me in October and I went to visit her in Florida (I live in Canada) in December. It was the best time I ever had, except for the 10 days Michelle spent here visiting me in Ontario at the end of April.

She has agreed to marry me after graduate school. I will be relocating to Florida in a year and a half. (I'll never see snow again!) and we will start new lives together. I am a lucky guy and I know it. Who could have predicted that I would find the love of my life in the mailbox from 1200 miles away?! The odds must be astronomical. So I'm telling all my friends I'm in love. We thought you might like to know. I'll bet no other publication of this kind has ever brought together two people for life. Thanks to Belmo for just being there - without BBN I'd be as single today as I ever was, and I'd never have known my dream babe existed. Cheers! Ken (& Michelle)

Odds & Sods

*The Rutles tape I discussed in the last issue is now a bootleg CD. It is called *SWEET RUTLE TRACKS* (Element of Crime 037) and comes from Japan. It contains some rehearsals for the 1978 Rutles album and has some new tracks as well. This is a very limited disc (300 copies) and is hard to locate.

*PLEASE PLEASE ME (Hor Zu SHZE 117) is a German disc and is a copy of that disc plus bonus tracks of various outtakes. Similar in style to the BEAT CDs. No new cuts here.

*YEAH YEAH YEAH (Odeon SMO87739) is from the same people who produced PLEASE PLEASE ME. Again, this is a copy of the German release plus bonus tracks. They also did copies of BEATLES FOR SALE and WITH THE BEATLES - both with bonus tracks. Again, no new songs.

*THE COMPLETE LOST LENNON TAPES (Walrus 002-003) is a rehash of Lennon Tapes material. Nothing new here.

*SCOUSE THE MOUSE (Walrus 001) is another reissue of common Ringo rarities and the "Scouse The Mouse" LP.

*DIE BEATLES IN DEUTSCHLAND 1966 (IU 9647-1) is a reissue of The Beatles in Munich. Another 'why bother' disc.

*Someone was kind enough to send me a copy of the CD-ROM of THE COMPLETE BBC SESSIONS from LQE Productions. Unfortunately, it can only be played using Windows 3.1 and I have my old reliable Mac which won't allow access to the information on the disc. Bummer. However, I am told that this CD-ROM is quite amazing as it contains all the music from the ENTIRE 9CD Great Dane set as well as THE BEATLES AT THE BEEB - TV and HERE WE GO. Plus, the ROM also contains the booklet and liner notes in their entirety. Too cool. Now, how about a version for us Macinites?!

*VOICE OF SOMETHING (VS 001/002) is a 2CD set from Japan. Disc One features common tracks of the Lennon's appearances on "David Frost", "Mike Douglas", "Dick Cavett" and on Japanese TV. Disc Two has Wings "Kampuchea Concert" (1979), Paul interviews, Paul's demo of "Come And Get It", George Martin Orchestra doing "The Family Way", Mary Hopkins live in Japan (1970) plus Mary's various commercial releases and an alternate version of "Those Were The Days".



The Return of The Pirates or... If You Can't BEAT Them, Reissue Them

Cool Daddy Productions/BEAT Records (I suspect not the original company but someone else using their name) have released six more titles in their ongoing quest to put out every American and European variation of legitimate Beatles albums. If this is the kind of reissue you are into, then these CDs will be more than satisfying. I, however, am not too impressed with these latest discs. It was cool when the original BEAT people reissued the original albums (in mono & stereo as rarities), but now this is becoming 'ho hum'. But as a service to the die-hard collector, I now present to you the track listings for these discs...

***BEATLES GREATEST** (Beat 020): I Want To Hold Your Hand/Twist & Shout/A Hard Day's Night/Eight Days A Week/I Should Have Known Better/Long Tall Sally/Please Mister Postman/I Feel Fine/Rock & Roll Music/Ticket To Ride/Please Please Me/It Won't Be Long/From Me To You/Can't Buy Me Love (Bonus tracks): Komm Gib Mir Deine Hand/Twist & Shout (live)/A Hard Day's Night (outtake)/I Should Have Known Better ('Reel Music' mix)/Long Tall Sally (BBC)/She Loves You (live)/Please Mr. Postman (mono)/ If I Fell ('Alf Tape')/I Feel Fine (live)/Rock & Roll Music (BBC)/Ticket To Ride (outtake)/From Me To You (outtake)/ All My Loving (live).

SONGS, PICTURES AND STORIES (C3-209): I Saw Her Standing There/Misery/Anna/Chains/Boys/Ask Me Why/Please Please Me/Baby It's You/Do You Want To Know A Secret/A Taste Of Honey/There's A Place/Twist & Shout (Bonus Tracks): I Saw Her Standing There (BBC)/Misery (BBC)/Anna (BBC)/Chains (BBC)/Boys (BBC)/Ask Me Why (BBC)/Please Please Me (BBC)/Baby It's You (BBC)/ Do You Want To Know A Secret (BBC)/A Taste Of Honey (BBC)/There's A Place (BBC)/Twist & Shout (BBC).

THE BEATLES BEAT (BEAT 023) (copy of the German LP): She Loves You/Thank You Girl/From Me To You/ I'll Get You/I Want To Hold Your Hand/Hold Me Tight/Can't Buy Me Love/You Can't Do That/Roll Over Beethoven/Till There Was You/Money/Please Mr. Postman (Bonus Tracks): From Me (outtake)/Thank You Girl (outtake)/Hold Me Tight (takes 22-24)/Till There Was You (Decca)/Money (Decca).

THE BEATLES IN ITALY (Beat 021): Long Tall Sally/She's A Woman/Matchbox/From Me To You/I Want To Hold Your Hand/Ticket To Ride/This Boy/Slow Down/ I Call Your Name/Thank You Girl/Yes It Is/I Feel Fine (Bonus Tracks): Long Tall Sally (stereo)/She's A Woman (Paris live)/Matchbox (stereo)/From Me To You (stereo)/I Want To Hold Your Hand (Indianapolis live)/Ticket To Ride (Houston live)/This Boy (fake stereo)/Slow Down (stereo)/I Call Your Name (BBC)/Thank You Girl (outtake)/Yes It Is (outtake)/I Feel Fine

EP COLLECTION (BEAT 024) (copy of the 4 EPs): My Bonnie/Why/Cry For A Shadow/Ain't She Sweet/Ask Me Why/Anna/Misery/A Taste Of Honey/Roll Over Beethoven/This Boy/All My Loving/Please Mr. Postman/Honey Don't/I'm A Loser/Mr. Moonlight/Everybody's Trying To Be My Baby

THE BEATLES VOL. 3 (BEAT 022) (copy of the Mexican LP): Devil In Her Heart/Money/Anna/Chains/Misery/You Can't Do That/There's A Place/All I've Got To Do/I'll Be Back/Please Mr. Postman/ You Really Got A Hold On Me/Can't Buy Me Love (Bonus Tracks): Devil In Her Heart (stereo)/Money (mono)/Anna (stereo)/Misery (stereo)/You Can't Do That (live 64)/There's A Place (stereo)/All I've Got To Do (stereo)/I'll Be Back (stereo)/Please Mr. Postman (stereo)/ You Really Got A Hold On Me (live 64)/Can't Buy Me Love (live 65)

Paul's Meddling Apple Corps Works On Apple Singles

(Masters Of Orange 10009) CD

Total Time: 44:56

- 1) Come And Get It (Macca demo)
- 2) Goodbye (Macca demo)
- 3) Goodbye (Mary Hopkins/ mono cv)
- 4) Come And Get It (Badfinger/acetate)
- 5) Come And Get It (Badfinger/stereo cv)
- 6) Those Were The Days (Hopkins/mono cv)
- 7) Those Were The Days (Hopkins/alternate version with alternate lyrics)
- 8) Que Sera Sera (Hopkins/cv)
- 9) Lontano Dagli Occhi (Hopkins.cv)
- 10) Carry On Till Tomorrow (Badfinger/cv)
- 11) Goodbye (Hopkins/acetate)
- 12) Goodbye (Hopkins/alternate version)
- 13) Come And Get It (Badfinger/ alternate version)
- 14) Those Were The Days (Hopkins/alternate version)

This is an interesting disc which contains some alternate versions I had not heard before. If you are a collector of Beatles' related recordings, then this is for you.

Beatle Bowls For Sale:

Yellow Dog's "Hollywood Bowl Complete (7/23/64 & 7/30/65) or Great Dane's "State Fair to Hollywood" (7/30/65 Bowl & 7/23/64 Indianapolis) - \$20 ea. Also, "Royal Jewels" (Blue Lake Records, 3-LP box set) by Prince - \$30.

Write first to reserve:
Mike Hockinson, 1611 S.E.
Belmont St. #304, Portland, OR
97214-2680 or E-mail:
mikeh@rainbow.burnside.powells.com

The Beatles Bootleg Discography Book You've All Been Waiting For!

Destined to be "the bible" of Beatles bootlegs, NOT FOR SALE examines nearly 1000 titles (group & solo) in this 440 page book.

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The topically arranged discography includes album titles, years of release, song titles, catalog numbers, record companies, historical background, stereo/mono content and album ratings

This is the perfect companion volume to BLACK MARKET BEATLES (The Definitive History of Beatlegs) by Belmo & Jim Berkenstadt.

NOT FOR SALE includes: *the largest listing EVER compiled of known unreleased and unbootlegged Beatles songs and performances from 1957 to 1997, * pages of rare cover art, *an alphabetized index for easy reference, *an analysis of The Beatles ANTHOLOGY series, *Beatleg trivia, *secrets from the underground, and *a listing of the essential Beatlegs.

EXCLUSIVE OFFER FOR THE READERS OF BELMO'S BEATLEG NEWS: FREE CD W/ BOOK!

This free compact disc is limited to just 500 copies, so you must **order soon** to reserve your copy. The CD contains the *never-before-released* Beatles' 1964 Hong Kong press conference. We are proud to be the first to offer this rare recording to the friends of BBN. Hurry, because these will go fast!

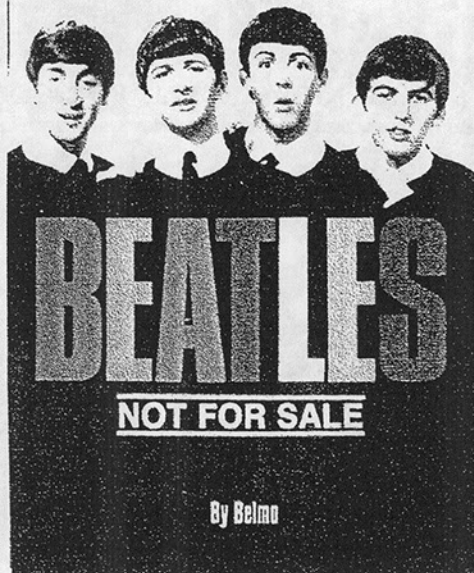
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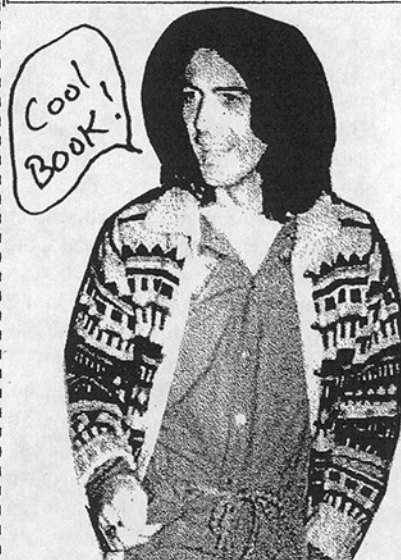
The Beatle's Musical Legacy As
Archived On Unauthorized Recordings



Beatles Autographs For Sale

This rare piece was personally obtained by my father (one of the dancers in the movie) during the filming of "A Hard Day's Night" in 1964. It is signed by Paul McCartney, John Lennon & George Harrison. The signatures are large and legible and are on a plain piece of paper which is matted and shrink-wrapped. I am asking \$1000 O.B.O. Serious inquiries only.

Write or call Janine White at:
The Village Framer, 133
Main St., Greenwich, NY
12834
Phone: (518) 692-2633



Fall
1997

BELMO'S

Volume 10
Issue #56

BEATLEG NEWS

Since



1987

THE INTERNATIONAL NEWSLETTER FOR COLLECTORS

Beatleg News of Note

*The scuttlebutt at Beatfest in Chicago was the news that **YELLOW DOG** might be back in the CD business soon. Seems that the success of **Midnight Beat** has them considering releasing some of their **LET IT BE** rehearsals from the Twickenham Sessions. If you remember, Yellow Dog called it quits after the Florida busts; however, they now seem to have had a change in heart if what the rumor mongers are saying is true. I'm told they have at least **30 more hours** of **LET IT BE** material in their vaults. That would be reason enough for BBN to keep on.

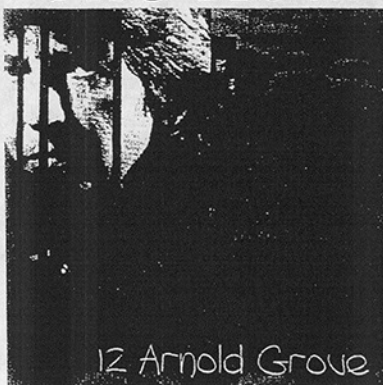
*Speaking of the **future of BBN**, look elsewhere in this issue for some exclusive news regarding just this topic. Rejoice!

*Vigotone's multi-disc set of **MIND GAMES** outtakes and demos has yet to surface. Why the delay is not known; however, word has it we'll see this set shortly.

*Another Vigotone release which is said to be imminent is a single-disc collection of **STRAWBERRY FIELDS FOREVER** demos and alternate takes. It is unknown if any of these tracks are new to disc. My guess is that all the previously released versions have just been gathered into one spot.

*Finally, it can be revealed that **Mal Evans** and his understudy, **Jay Hawk**, were seen at Beatfest leering at Mrs. Russell. Belmo warned them of the consequences but they would not listen. Now they have Ringo's drumsticks impaled in their derrieres. In the words of our leader comes this bit of wisdom: "Bong bong Maxwell's silver hammer, Don't ever wish you had some head!"

Pegboy Returns With Two Notable Releases



George Harrison 12 Arnold Grove

Pegboy (PB 1007) CD 73:18

THE SONGS:

- 1) Shanghai Surprise
 - 2) Someplace Else
 - 3) Breath Away From Heaven
 - 4) Zig Zag
 - 5) I Don't Want To Do It
 - 6) It Don't Come Easy
 - 7) Got My Mind Set On You
 - 8) Save The World
 - 9) Rockline Medley: Drive My Car/Here Comes The Sun/The Bells of Rhymney/Mr. Tambourine Man/Take Me As I Am/That's All Right Mama/Let It Be Me/Something/Every Grain Of Sand
 - 10) I Don't Want To do It
 - 11) While My Guitar Gently Weeps
 - 12) Here Comes The Sun
 - 13) If Not For You
- (continued page 2)



John Lennon The Dream Is Over

Pegboy (PB 1006) CD 73:50

THE SONGS:

- 1) Love
 - 2) Mother
 - 3) When A Boy Meets A Girl
 - 4) When A Boy Meets A Girl
 - 5) God
 - 6) God
 - 7) God
 - 8) God
 - 9) Well Well Well
 - 10) I Found Out
 - 11) I Found Out
 - 12) My Mummy's Dead
 - 13) My Mummy's Dead
 - 14) Look At Me
 - 15) Mother
 - 16) I Found Out
 - 17) I Found Out
- (continued page 2)

12 Arnold Grove

(continued from page 1)

- 14) Absolutely Sweet Marie
- 15) Abandoned Love
- 16) I Don't Want To Do It
- 17) Dream Away

12 ARNOLD GROVE is the followup to PIRATESONGS and is a pleasing collection of Harrison rarities - even though there are no knockout cuts such as "Mo". Let's take a closer look at this disc....

"Shanghai Surprise" is George's duet with Vicki Brown and is a composite taken from the film soundtrack. It is different than the UK promo 45. Also from the movie is an early mix of "Someplace Else". Very nice. The last track to come from the movie is "Breath Away From Heaven" and it too is a nice composite sourced from the soundtrack.

Next up is the b-side of "When We Was Fab". "Zig Zag" is a catchy tune and worthy of inclusion on this disc. Dylan's "I Don't Want To Do It" was covered by George on this single mix released in the U.S. in 1985.

"It Don't Come Easy" here is George's

version and has been bootlegged previously. It is a terrific version and in my view is better than Ringo's rendition. This rough mix was recorded in March 1970 at Trident Studios. Backing George are Ringo, Stephen Stills, Klaus Voormann and Gary Wright.

Two non-LP remixes are next. "Got My Mind Set On You" was released in the U.K. in 1987 and "Somewhere In England" was remixed for the 1985 GREENPEACE-THE ALBUM.

George's appearance on Rockline took place February 10, 1988. He was joined by Jeff Lynne (and several shots of alcohol as is obvious by his demeanor!) for some live performances of old standards and a few rarities. The show originated from an LA radio station KLOS. Amusing and entertaining segment.

From the Prince's Trust Concert of June 6, 1987 we have George performing "While My Guitar Gently Weeps" and "Here Comes The Sun". Up next are two more live performances. This time from October 16, 1992 at Madison Square Garden for Bob Dylan's 30th Anniversary celebration. These are fairly lackluster performances of Dylan tunes ("If Not For You" and "Absolutely Sweet Marie") as were most of them from that night.

More Dylan originals are included here: "Abandoned Love" and "I Don't Want To Do It". Both are studio demos. Interesting.

Closing out this disc is the entire version of "Dream Away" which was featured on the closing credits for the superb TIME BANDITS.

I found this disc to be highly enjoyable listening. There is just the right mixture of rockers and slow tunes. The sound quality is excellent throughout. The package is superb and the liner notes are informative and the Harrison comments on several songs are appreciated. I recommend this disc wholeheartedly. (This disc is a gold CDR as is THE DREAM IS OVER.)

Belmo's Rating:
Sound Quality: A+
Material: B+
Packaging: A

I want to be a pirate,
 A pirate's life for me.
 All my friends are pirates,
 And sail the BBC.
 I've got a jolly roger
 It's big and black and vast.
 So get out your skull and crossbones
 And I'll runit up your mast!



The Dream Is Over

(continued from page 1)

- 18) Well Well Well
- 19) Look At Me
- 20) Look At Me
- 21) Plastic Ono Band Medley: That's All Right Mama/Glad All Over/Honey Don't/Don't Be Cruel/Hound Dog/(unknown)/Matchbox/Jam
- 22) Love

This collection gathers together all known demos, alternate mixes and studio outtakes of Lennon's classic PLASTIC ONO BAND album which was released in 1970. Most of this material has appeared on numerous other bootlegs but has never been collected in this logical format.

The one new piece is the complete P.O.B. Medley. Portions have appeared elsewhere but never the complete version. However, the new bits aren't really that good and I can see why it hadn't previously been bootlegged.

Tracks 1 thru 14 are demo versions and vary in sound quality. I find these to be the most interesting. Tracks 15 thru 20 are alternate mixes and are interesting to listen to. The Medley is OK but tends to bog down in spots. And the final track ("Love") is a 1982 remix and was issued only in the U.K. as a 45.

This is a good collection but not great. And significant by its absence is any alternate version or demo of "Working Class Hero". It would have been nice to include this song somewhere. Pegboy must not have it.

Belmo's Rating:
Sound Quality: A-
Material: B-
Packaging: A



Subscription Info

Future copies of BBN can be purchased in advance for \$3 each (in the U.S. & Canada) or \$4 each elsewhere.

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The last issue of BBN will be #61, so do not send money for issues beyond that.

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 Belmo's Beatleg News

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"Bootlegs are illegal. We don't sell them we only report what's in them."

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Belmo To Continue Publishing The BEATLEG NEWS

Okay. You've convinced me to continue a while longer with publishing the newsletter. So many of you have written asking me to keep BBN going that I've succumbed to your wishes. I suppose I will be an old man before this is all over. (See above photo taken by the camera futura.)

Even though very little new material is finding its way into our hands, the smattering of new music almost makes it necessary to keep you nice folks updated with what is being released. So here is what I propose to do:

1) Current subscribers can renew up through **ISSUE #61**. At about Issue #59 or so I will re-evaluate and determine if I will continue with BBN.

2) Renewal rates in the U.S. & Canada will be \$3.00 per issue. Everywhere else will be \$4.00 per issue. **Please renew up to and including Issue #61**. It will make my bookkeeping a heck of a lot easier and will make it less likely for me to screw up. (I'm getting old and forgetful these days - too much acid in college.)

3) Future issues will be sent out once I have enough material to fill at least an 8-page newsletter. So depending on how much new music is being released, issues may come quickly or (and this is what I expect to happen) we may go several months between issues. So if you are expecting to get an issue every two months when you subscribe, you will be greatly disappointed.

After having published BBN for over ten years now, I find I have a desire to toss in some items which I might not ordinarily put in print. BBN was never meant to be a mainstream publication.

I originally began the newsletter as a way to keep friends and fellow collectors updated on new Beatlegs and to entertain with the occasional cartoon, photo or news item. In recent years I have gotten away from that; however, look for a return to the "golden years" in upcoming issues. **And if you are offended by bare breasts, don't subscribe.**

I NEED HELP!!! Yes, I really do. Should you come across Beatlegs which you want to review (or have me review), feel free to send them my way. I can't possibly get everything and certainly many of my Beatleg connections don't always come through for me. Also, if you have photos, articles, artwork or whatever you wish to share with the rest of us, please send them our way. Nude photos of Stevie Nicks will earn you a lifetime subscription to BBN!

Two items of importance here:

1) I do not sell nor manufacture bootlegs. I will not tell you where you can find them. So don't bother asking. It is up to you to use your detective skills and locate them yourselves. And be advised that there are people from the RIAA and the FBI who regularly read this publication just hoping to find someone to hassle.

2) Always include a large SASE if you want me to answer any of your questions. I'm a cheapskate and don't want to spend my own money to write you back. Ok? Thanks.

BEATLEFEZ+ 1997:

WHAT WENT WRONG?

Submitted By 'Anonymous'

This year's Beatlefest in Chicago was doomed from the start. The guest list read like a who's who list of hanger-ons, distant relatives, 'I knew them before they were famous' celebrities, former Wings dropouts and assorted soundalike hasbeens and never-will-be's. And Neil Innes was a no-show.

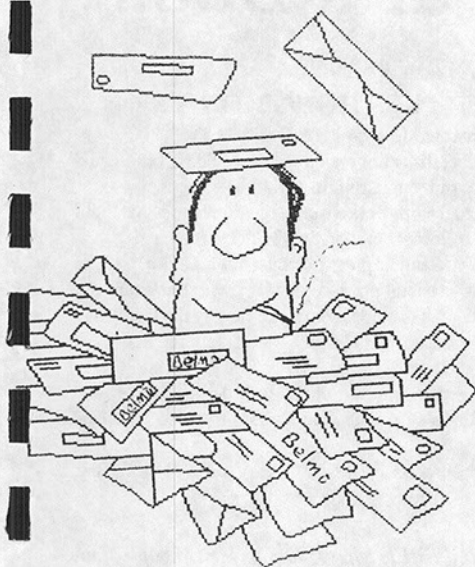
Don't get me wrong. I'm all for people who can make an honest living by just having had a wee bit of contact with the Fab Four. But this year's guest list was scraping the bottom of the Apple barrel. Happily, most of us don't attend these conventions just to acquire an autograph from someone of Laurence Juber's stature. Some of us go to these things to spend money on memorabilia of questionable value (not to mention authenticity) and on bootleg albums and videos.

Unfortunately, this year's crop of bootlegs was rather slim and extremely overpriced. CDs were going for \$30 each and videos for \$25 and up. The selection was terrible. The only new titles were *THE DREAM IS OVER* and *12 ARNOLD GROVE*. Everything else was either old discs from years ago or CDRs of familiar titles (priced the same as the originals). Not good. I must say, though, that many folks were happy to get the Midnight Beat discs even if they paid top price for a CDR copy.

Having attended Beatles conventions during the past ten years or so, I have noticed a disturbing trend. In the late 1980s fans attending these things were obviously enjoying themselves and they made it a point to celebrate the music and the lives of the Beatles. It was fun being there. However, during the last few years it seems the conventioners have used these gatherings to grab as many goodies as they can and at any price. Their morals have gone the way of the hippies - a dim memory of a better time. And the music itself seems to have taken a back seat to those who have made a cult of the personalities of the Beatles. The Paul freaks are the worse. These middle-aged women need to get a life.

In fairness, however, there are still a few fans attending these conventions who go there to celebrate the music, the comradery and the values of love and peace about which the Beatles sang. To you I take off my hat. The rest of you can kiss my butt.

Letters...Comments...Corrections...Fluff



Dear Belmo,

In August of 1968 BEATLES MONTHLY reported that Tiny Tim would debut a new John Lennon song at an October concert at Albert Hall. Here's a wild conjecture concerning this song which failed to surface: It may well have been "Bye Bye Bye" from the mid-70s boot, THOSE WERE THE DAYS (ABBEY ROAD REVISITED).

Granted, the lead vocals sound more like McCartney than Lennon. But arguing for the possibility, the recording seems to be that of a scratchy, warped acetate - and is most likely taken from the same source (Kenny Everett) as "All Together On The Wireless Machine" and the demo for "Step Inside Love," both of which also appear in poor quality on THOSE WERE THE DAYS. This would place "Bye Bye Bye" chronologically in the right period.

More tellingly perhaps, the vocals are occasionally reminiscent of McCartney's Tiny Tim impressions from Everett's June 5, 1968, interview with the band. While others have long been skeptical of a Beatles connection to this recording, I've yet to see anyone identify another artist as the source. Any comments from other readers?

From Tom

Belmo,

The 8/23/64 date for the John & Ringo interview on the Midnight Beat HOLLYWOOD BOWL set cannot possibly be correct. The incident which they discuss concerning Jayne Mansfield at the nightclub did not occur until August 25. Check the book A HARD DAY'S NIGHT IN AMERICA for more info. Ringo mentions

that they've been on tour for 2 1/2 weeks so this would probably place it at the end of August 1964 - possibly after Atlantic City or Philadelphia. Just a point of information in the interest of accuracy.

Cheers!

Tom Carswell

Tom,

Great detective work. Proof that we cannot always believe bootleggers' liner notes.
Belmo

Dear Belmo,

Just letting you know that Australia now has a fan club for the Fab Four. The address is: The Official Australian Beatles Fan Club, 2/67 Constitution Rd, Wentworthville, NSW, Australia, 2145

Thanks,

Lauren Harding

Hey Belmo!

I just received NOT FOR SALE a day or so ago....WOW! This is truly the book Beatleg collectors have been waiting for. What a guide...ABSOLUTELY essential...can't have a collection without this book! You'd be shooting in the dark...thanks for using your \$15,000 investment to enlighten us all!! Thanks for your commitment to the wonderful world of Beatle bootlegs. You've done a good thing.

Dennis Locorriere

Dennis,

Thanks for your kind words. Reviews have been very good and I appreciate it. I tried hard to make this the kind of book which I would want to have in my collection. It is gratifying that so many of you like it. (I'm beginning to sound like Sally Fields at the Academy Awards: 'You like me. You really like me'.)

Peace,

Belmo



Rehearsals

The Rutles

Goldtone Records (GT-103) CD

Review By Mike Hockinson

- 1) We've Arrived (And To Prove It We're Here)
- 2) Now She Left You
- 3) Number One
- 4) Love Life
- 5) Goose-Step Mama
- 6) It's Looking Good
- 7) I Must Be In Love
- 8) Baby Let Me Be
- 9) Good Times Roll
- 10) Let's Be Natural
- 11) Get Up And Go
- 12) Blue Suede Schubert
- 13) Between Us
- 14) Piggy In The Middle
- 15) Living In Hope
- 16) Doubleback Alley
- 17) Plenty Of Time
- 18) Goose-Step Mama
- 19) Between Us
- 20) It's Looking Good
- 21) Get Up And Go
- 1-17: Studio Rehearsals, Hendon, 1978
- 18-21: Versions from NBC TV special "All You Need Is Cash"



Prior to entering London's Chappell Studio to record THE RUTLES, Neil Innes (Ron Nasty) gathered the actual Rutland musicians - Ollie Halsall (whom Eric Idle mimed to singing as Dirk McQuickly), Rikki Faatar (Stig O'Hara), John Halsey (Barry Wom) and Andy Brown - for two weeks of rehearsals "at a place in Hendon" in early 1978. "The Rutles Live In Hendon" tapes are really something," enthused Innes, speaking to Ken Sharp in 1987, "...we really got the feel of it". Now, 19 years later, these rehearsals constitute the first Rutleg CD.

First issued on Japan's Element Of Crime label as SWEET RUTLE TRACKS (in a limited run of 300), Mr. Vigotone's knock-off on the Goldtone label picks up the slack with the less imaginatively titled REHEARSAL CD-R, in a numbered edition of 1000. Two of these songs ("We've Arrived" & "Now She Left You") surfaced last fall on ARCHEOLOGY in sound quality superior to the versions presented here. This is still a pleasurable listen, however, with several of the Hendon versions standing tall alongside the fully produced CVs, including "Piggy In The Middle", "Living In Hope", "Doubleback Alley" and "Good Times Roll", the latter featuring an unused slide guitar line flourish giving the melody a more psychedelic feel. "Between Us" is rehearsed here with the bridge couplet "A love like ours will never die/ Somehow I know, don't ask me why." It was dropped on the CV and replaced with an acoustic guitar solo - too close to "If I Fell" perhaps?

(continued next page)

Rutles' Rehearsals

(continued from previous page)

REHEARSALS also features the previously unavailable "Plenty Of Time". The only number to feature Innes at the piano, the Hendon version suggests it was a work in progress. "Time" feels more like a Lennon/Nasty IMAGINE-era tune than a Rutles number, save for a very Beatley piano vamp tacked on at the end - pity he never did anything with it. Dialogue soundbites from the Rutles video (Nasty's famous Royal Command Performance intro, Bill Murray the K, Rambling Orange Peel, et al.) are inserted intermittently to good effect, though the exclusion of George Harrison's interview with Rutles Press Officer Eric Manchester (Michael Palin) is puzzling.

Song extracts taken from the Rutles video merely serve to pad out the disc (save "Get Up And Go", which has forever changed how I hear the opening bars of "Get Back"). A better filler would have been the versions of "I Must Be In Love" and "The Children Of Rock And Roll" (an early taste of "Good Times Roll") from the 1976 RUTLAND WEEKEND SONGBOOK LP, and Nasty's performance of "Cheese And Onions" from an April 1977 appearance on "Saturday Night Live". That said, REHEARSALS is an essential addition to any hardcore Rutles collection. Now, if only someone would reissue Barry Wom's WHEN YOU FIND THE GIRL OF YOUR DREAMS IN THE ARMS OF SOME SCOTSMEN FROM HULL.

Rating:

Sound Quality: C+

Material: B+

Packaging: B-



Odds, Sods and Bods

Press Release from Jerden Records:

BEATLES TAPES IV: THE BEATLES HONG KONG 1964

Rare and Exclusive Press Interviews Featured In New Jerden Label CD

Jerden Records, the Seattle-based nostalgia record label, has announced the new release of rare and exclusive interviews with The Beatles when they were in Hong Kong in 1964.

"Here is the essential piece of Beatlemania," states producer Jim Berkenstadt, "so rare in fact that, until now, it has never before been released in any format or documented in any book on the band."

The scene where the recordings took place is directed by Beatles' press maven, Derek Taylor, on June 8, 1964, at the President Hotel in Hong Kong. This was a special press conference with the group, the night before two concerts at the Princess Theatre. This event is made even more rare by the fact Ringo Starr was missing. In his place is temporary replacement drummer, Jimmy Nicol, standing in for this part of the Beatles world tour when Ringo was ill.

Berkenstadt continues: "Listen to the lads, jet-lagged from a marathon flight from London, but suddenly energized by the barrage of flashbulbs and non-stop questions. Listen to these 'medieval actors straight out of a Shakespearean play'."

To Order this disc in the United States ONLY, write: Jerden Records, P.O. Box 4608, Rolling Bay, WA 98061. Or fax: (206) 780-0859. Retail cost is \$15.95 plus shipping.

(Belmo notes: This is the same CD which is offered FREE when you purchase a copy of my book, NOT FOR SALE! There are still some books left with the free CD so order yours soon. See the ad elsewhere in this issue).

THE BEATLES AGAIN: HEY JUDE

Roaring Mouse (DPRO-79965)

Roaring Mouse has released its version of THE BEATLES AGAIN. If you will remember, Cool Orangecicle released their version of the album (with bonus tracks) earlier this year. This CD has the same track lineup, but what sets it apart is the superior cover art, liner notes and outtake photos. This version is the one you should search out.





EVERYTHING I NEED TO KNOW IN LIFE I LEARNED FROM THE BEATLES

LOVE IS ALL YOU NEED IT'S GETTING BETTER ALL THE TIME
THE BEST THINGS IN LIFE ARE FREE **THE WALRUS WAS PAUL**
THERE ARE PLACES I'LL REMEMBER ALL MY LIFE NOTHING'S
GONNA CHANGE MY WORLD IT REALLY DOESN'T MATTER WHAT
CLOTHES I WEAR **MAKE LOVE SINGING SONGS** WITH
OUR LOVE WE COULD SAVE THE WORLD WE ARE ALL TOGETHER
I BELIEVE IN YESTERDAY IMAGINE THERE'S NO COUNTRIES
IF YOU'RE LONELY YOU CAN TALK TO ME fun is the only
thing money can't buy I'M CHANGING FASTER THAN
THE WEATHER NOTHING IS REAL AND NOTHING TO GET HUNG
ABOUT THERE'S NOTHING YOU CAN DO THAT CAN'T BE DONE
TOMORROW MAY RAIN SO I THINK I'LL FOLLOW THE SUN
YOU SAY WHY AND I SAY I DON'T KNOW **THINK FOR YOURSELF**
NOTHING TO KILL OR DIE FOR WHAT YOU SEE IS ME GET IT
STRAIGHT OR SAY GOODNIGHT YOU KNOW MY NAME LOOK UP THE NUMBER
I'LL NEVER DANCE WITH ANOTHER WOMAN GIVE PEACE A CHANCE
THE FUTURE STILL LOOKS GOOD TO ME ISN'T HE A BIT LIKE
YOU AND ME ? **LOVE ME WHILE YOU CAN** I GET HIGH WITH
A LITTLE HELP FROM MY FRIENDS **DON'T CARRY THE WORLD**
ON YOUR SHOULDERS WHEN YOU TALK ABOUT DESTRUCTION YOU CAN
COUNT ME OUT **SAY THE WORD AND YOU'LL BE FREE** KEEPING
AN EYE ON THE WORLD GOING BY MY WINDOW ~~there'll be no~~
~~sad tomorrow~~ MY HAPPINESS STILL MAKES ME CRY **RADIATE**
EVERYTHING YOU ARE I'D GIVE YOU EVERYTHING FOR A LITTLE PEACE OF MIND
I'M RIGHT WHERE I BELONG **BE HERE NOW** THE
FARTHER ONE TRAVELS THE LESS ONE KNOWS
YOU GOT TO BE FREE LOVE WILL FIND A WAY PRIDE COMES
BEFORE A FALL THE MOVEMENT YOU NEED IS ON YOUR SHOULDER
I'LL ALWAYS BE TRUE THERE WILL BE AN ANSWER
LET IT BE it's just a state of mind **MONEY CAN'T**
BUY ME LOVE WE CAN WORK IT OUT **THE LOVE**
YOU TAKE IS EQUAL TO THE LOVE YOU MAKE

The Beatles Bootleg Discography Book You've All Been Waiting For!

NOT FOR SALE examines nearly 1000 titles (group & solo) in this 440 page book. Forty years of unreleased music are reviewed in this easy-to-use reference. All the notable and important Beatlegs are here - from the earliest vinyl of the 1970s to the latest compact discs from Midnight Beat, Vigotone and Yellow Dog Records.

The topically arranged discography includes album titles, years of release, song titles, catalog numbers, record companies, historical background, stereo/mono content and album ratings

NOT FOR SALE also includes : *the largest listing EVER compiled of known unreleased and unbootlegged Beatles songs and performances from 1957 to 1997, * pages of rare cover art, *an alphabetized index for easy reference, *an analysis of The Beatles ANTHOLOGY series, *Beatleg trivia, *secrets from the underground, and *a listing of the essential Beatlegs.

Here's how to order:

USA: \$19.95 U.S. funds plus postage (\$5 surface or \$8 air mail)

United Kingdom: 15 pounds plus postage (4 pounds surface or 8 pounds air mail)

Europe/Asia/Australia: \$19.95 U.S. funds plus postage (\$8 surface or \$14 air)

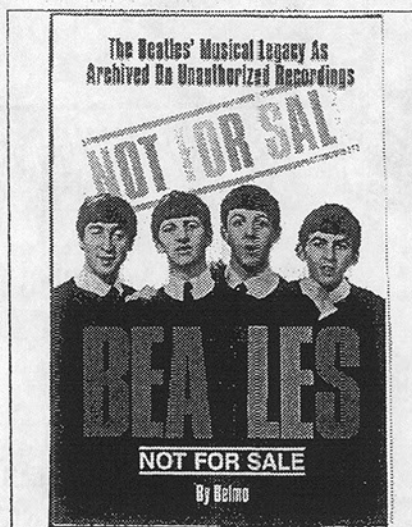
Canada: \$24.95 Canadian funds (includes surface mail)

ORDER YOUR BOOK TODAY FROM :

THE HOT WACKS PRESS, P.O.B. 544, Dept. B., Owen Sound, Ontario,
N4k 5R1, Canada

Use your Visa and order by fax (dial 519-376-9449) or

E-mail (hotwacks@log.on.ca)



FREE CD W/ BOOK!

This free compact disc is limited to just 500 copies, so you must order soon to reserve your copy. The CD contains the never-before-released Beatles' 1964 Hong Kong press conference. Supplies are limited. These are 'first come, first serve'. Don't delay because once they're gone - they're gone!

ATTENTION U.S. SUBSCRIBERS:

Belmo has a few copies of NOT FOR SALE (with CD) and will gladly ship them to you within the U.S. So if you don't want to order them from Hot Wacks and would like an autographed copy (please request autograph when ordering), just send \$25 (cash - at your own risk, check or money order) to:

Belmo Publishing, P.O. Box 17163, Ft. Mitchell, KY 41017.

Sorry, offer only good in the United States. This offer good only while supplies last. And this is a good offer!
("Such a deal", says Mr. Natural.)



Winter
1997

BELMO'S

Volume 11
Issue #57

BEATLEG NEWS

Since



1987

THE INTERNATIONAL NEWSLETTER FOR COLLECTORS

I'm A ROAD RUNNER Baby - Beep! Beep! Yeah!

Road Runner

Beatles at the Star Club

Unknown Label (RA-001) Jap. CD

By Loveless & Belmo

It has been a long, dry spell for Beatles collectors; however, with this disc of new (as indicated with *) Star Club material we finally have something to rejoice about. First, let's do the track listing:

STAR CLUB

- 1) Road Runner*
- 2) Money (That's What I Want)*
- 3) Beautiful Girl*
- 4) Lovesick Blues*
- 5) My First Taste Of Love*
- 6) Dizzy Miss Lizzy*
- 7) I Saw Her Standing There
- 8) To Know Her Is To Love Her
- 9) A Taste Of Honey
- 10) Talkin' About You
- 11) I'm Gonna Sit Right Down And Cry Over You
- 12) Twist And Shout
- 13) Sheila (this is actually "Where Have You Been All My Life")

SUNDAY NIGHT AT THE LONDON PALLADIUM (Oct. 13, 1963)

- 14) From Me To You
- 15) I'll Get You
- 16) She Loves You
- 17) Twist And Shout

VARIOUS

- 18) I Want You (She's So Heavy) Paul
- 19) Blue Moon Of Kentucky (The Threeples)
- 20) The King Of Fuh (Brute Force)
- 21) Rock Peace (Plastic Ono Band)
- 22) I'm In Love (Tony Sheridan Recording Session)

This 74-minute + disc is crammed full of goodies - the most significant being the never-before-heard Star Club material recorded in Hamburg sometime in December of 1962. This tape (which has been floating amongst collectors for the past year) is said to be just a small portion of the Star Club music still in the hands of a German collector. Rumors have it that he is thinking of releasing an entire concert (or two) on disc sometime in late 1998. Let's hope so.

Tracks 3-5 are presumably with Tony Sheridan on vocals. Tracks 7-9 are on MACH SHAU / BEATLES VS THE 3RD REICH and the commercial Star Club releases. Track 10 is on MACH SHAU / BEATLES VS THE 3RD REICH. Tracks 11-12 are also on the commercial releases.

The MACH SHAU / BEATLES VS 3RD REICH LPs also have "Lend Me Your Comb", "Your Feet Too Big", "Everybody's Trying To Be My Baby", "Matchbox", "Little Queenie", "Ain't Nothin' Shakin'..", "Roll Over Beethoven", and "Till There Was You". The MACH SHAU / BEATLES VS 3RD REICH are definitely made from uninterrupted tapes.

Next up is the complete radio broadcast of The Beatles at the Palladium. This is the first time the entire show has been released. Boots in the past have had only a portion of the show ("Twist and Shout") on disc (BEEB Vol. 7) and The ANTHOLOGY only one ("I'll Get You") of the tracks. It appears to have been recorded by a home device straight off the radio. Considering the age of this tape, I think it is pretty darn good.

Following up these two historic shows are some 'filler' cuts. The first of these is "I Want You (She's So Heavy)" with Paul singing lead vocal. This has previously appeared on the vinyl boot, ROUGH NOTES.



Next is the ANTHOLOGY rehearsal of The Threeples' playing "Blue Moon Of Kentucky". Then from the never-released 1968 Apple single by Brute Force is the classic track, "King Of Fuh" in its complete full-length and uncut glory. It is worth a grin.

The next track is a bit of a mystery. "Rock Peace" is an instrumental track known to have been recorded by the Plastic Ono Band sometime in 1970 during the sessions for Lennon's PLASTIC ONO BAND album. It is anyone's guess if this is that track. It just might be. Any opinions out there?

Filling out this disc is the recording session tape for "I'm In Love" with Billy J. Kramer. You can hear Lennon in the control room. (It was his tune.) From 1963 Kramer's version was never released. Previously released on an official BJK compilation.

Quite a varied assortment of music and one which any serious collector must have. This disc was from Japan but a U.S. release on the Epiphone label is imminent.

Belmo's Rating:

Material: A-

Sound Quality: A - C+ (generally good mono)

Packaging: C+

It's Not Too Bad

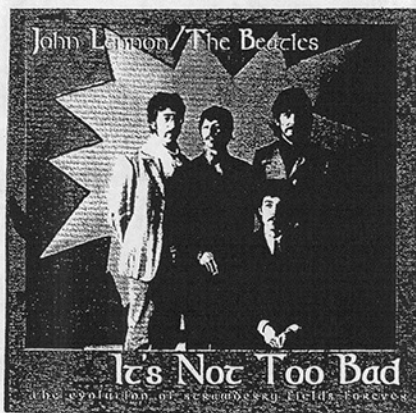
The Evolution of Strawberry Fields Forever

Pegboy (Vigotone) 1008 CD/with booklet in slipcase (59'14")

The long-awaited new release from Vigotone has finally arrived. Chronicling the evolution of the classic Beatles pop tome, IT'S NOT TOO BAD is the most complete picture yet available of John Lennon's masterpiece - STRAWBERRY FIELDS FOREVER.

The disc begins with Lennon's demos recorded at Santa Isabel in Spain during breaks from the filming of Richard Lester's anti-war film, HOW I WON THE WAR. These takes are quite rough, but the song is easily recognizable - though the lyrics are still far from complete. It is just John and his guitar. The sound quality is fair at best but this is expected for the age and the history of the tapes. This is our first hearing of these.

Following the Spain demos we next have the recordings made at John's home in Kenwood. These tapes are thought to have



been made upon John's return from Spain in November of 1966. By now the song is nearly in its finished form and ready to be played for The Beatles and George Martin. Several minutes of these demos are new to disc while the rest have been bootlegged previously.

The next grouping of songs come from the EMI sessions from late November and December. These we have heard before; however the sound quality has been upgraded to a noticeable extent. Very nice.

This is an excellent look at SFF from its inception to completion, and as such, is worthy for inclusion in any collector's archives. The 28-page booklet includes some rare photos and excellent liner notes describing the recording history of SFF. And in total there are about 15 minutes worth of never-before-heard music. A rarity in this age of reconstituted outtakes.

TRACK INFO

*Section One: Santa Isabel Demos
Takes 1-6 with warmups and a rehearsal.

*Section Two: Kenwood Demos
Electric Guitar Overdubs
Demo playbacks/ Vocal overdubs
Electric Guitar Demos (Takes 1-8)

Mellotron/Vocal Overdubs
*Section Three: EMI Sessions
Takes 1-7/Takes 25-26/RS5

Belmo's Rating:

Material: A

Sound Quality: A to B-

Packaging: A

The Beatles All Too Much

Unknown Label (93-BE-21273)

Italian CD

Review by Stephen Jansen

Track Listing:

- 1) My Bonnie (stereo/German intro)
- 2) Thank You Girl (stereo/with 3 extra harmonica fills)
- 3) Money (stereo w/echo, alt. piano intro, no claps)
- 4) All My Loving (stereo w/5 hi-hat intro)
- 5) Sie Liebt Dich (stereo)
- 6) Komm Gib Mir Deine Hand (stereo)
- 7) I'll Cry Instead (stereo. 1st verse repeated before last verse)
- 8) And I Love Her (stereo)
- 9) Slow Down (stereo)
- 10) She's A Woman (stereo/ with count-in, repeats "she's a woman" 3 times at end)
- 11) I Feel Fine (stereo/ with extra reverb, whispers at beginning)
- 12) Help (stereo/ with James Bond begin.)
- 13) I'm Looking Through You (Stereo with two false starts)
- 14) I'm Only Sleeping (Mono/French vers)
- 15) Tomorrow Never Knows (mono)
- 16) SPLHCB/Reprise (mono)
- 17) She's Leaving Home (mono)
- 18) Mr. Kite (mono/extra tape loops)
- 19) Penny Lane (stereo/trumpet ending)
- 20) I Am The Walrus (stereo/Rarities ver)
- 21) All You Need Is Love (stereo/ alt. mix)
- 22) Happiness Is A Warm Gun (mono/ tapping at start/laughter before final drumbeat)
- 23) Why Don't We Do It In The Road? (Mono/ no claps during intro)
- 24) Hey Bulldog (stereo with left and right channels reversed) fake?
- 25) Beatles Movie Medley (stereo): Magical Mystery Tour/All You Need Is Love/ You've Got To Hide Your Love Away/ I Should Have Known Better/ A Hard Day's Night/ Ticket To Ride/ Get Back

Not a bad bunch of alternate mixes. The sound quality is pretty decent (not as great as some but not as bad as an LP). A few of the tracks sound a bit metallic - a result of their attempts to de-click and/or EQ, I think. The CD cover is a photograph of a sculptured caricature of the Fab Four. I give it a solid "B" for sound quality, material and packaging.

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"Bootlegs are illegal. We don't sell them we only report what's in them. And don't bother asking me where you can buy them because my lips are sealed!"

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Belmo's Chance To Spout Off...

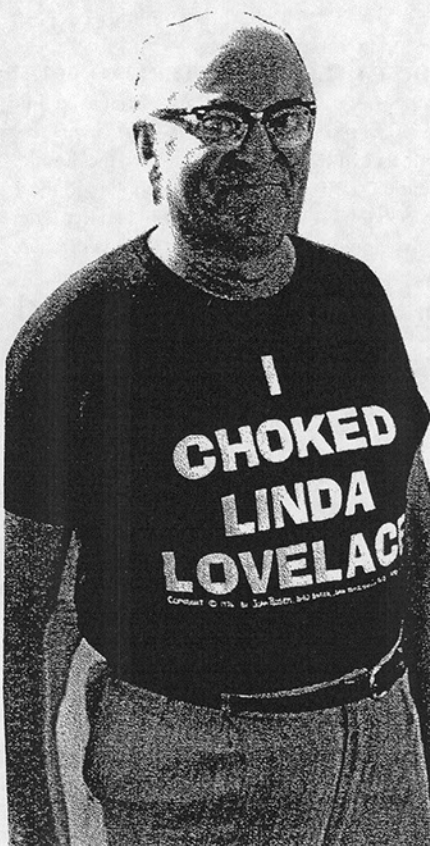
It has been an interesting past few months for bootleggers and collectors alike. Several worthy Beatlegs have surfaced and there are promises of more to come. On the other side of the coin, there have been way too many Beatlegs pressed which should never have seen the light of day. As long as the public continues spending its money on crappy discs, the bootleggers will continue pressing them. I am certain, however, that readers of BBN would never buy those worthless CDs because YOU ARE WELL-INFORMED! Am I right? That's what I thought.

For some odd reason the "authorities" are still busting record shows and retail outlets. (See stories elsewhere in this issue.) The RIAA and friends are putting a great deal of pressure on the folks selling this terrible contraband. If their purpose is to intimidate, then they are succeeding. Many stores and record shows around the country (and the world) are being very careful about what they now sell and who they sell it to. What was once a thriving market has now moved underground. The days of mass produced bootlegs are gone (at least during this decade) and CD manufacturing has become a CDR driven market. How this scenerio plays out in the years to come will be a story to watch.

My Beatleg discography book, NOT FOR SALE, has received terrific reviews from just about every major Beatles publication. It is now in most major bookstores and record stores in the United States and Europe. We are working on getting it in stores in Japan. Speaking of Japan, BLACK MARKET BEATLES has been translated into Japanese and is selling well in the Orient.

For those of you who do not yet have a copy of BLACK MARKET BEATLES, see the special offer in the back of this issue. NOT FOR SALE (with the bonus CD) is still available to U.S. subscribers thru BBN. Those of you not living in the United States can still order the book from Hot Wacks Press.

Thanks to everyone who sent me the photo of Stevie Nicks with her breast exposed. Four people sent the same shot - which I thought was pretty interesting. Anyone have an idea from what concert that shot was taken? I would reproduce the photo in BBN; however, it is much too dark a print for it to turn out. We will keep looking though! And, no, I will not print a nude photo of myself (as Linda from New Jersey requested). Yowee!



I am currently working on a CD Rom of NOT FOR SALE. I am adding color photos of record covers and am linking bootleg titles as they are referenced throughout the book. I do not know how many of you out there have computers or would be interested in a CD Rom of my book. If this is something you would want to own, drop me a line. It will give me some idea on how many to get made. As it looks now they would probably sell for around \$15 or \$20 and would be compatible on Mac or IBM systems. I hope to have it completed by February or March.

Are there any Adrian Belew fans out there? Did you know he was in a Beatles band in high school back in the Sixties? Well, he was recently reunited with his band mates and they performed Beatles songs for over 90 minutes at a small club in northern Kentucky. It was a lot of fun. Adrian played drums and sang. His rendition of "Yesterday" was fantastic. If you would like to receive a free issue of the OFFICIAL ADRIAN BELEW FAN CLUB NEWSLETTER (edited by Belmo and Adrian), then drop me a line and I will see that you get one. Later!

BADFINGER BBC In Concert 1972-3

Strange Fruit (SFRSCD031)

Review by Mike Hockinson

- 1) Better Days
- 2) Only You Know And I Know
- 3) We're For The Dark
- 4) Sweet Tuesday Morning
- 5) Feelin' Alright
- 6) Take It All
- 7) Suitcase
- 8) Love Is Easy
- 9) Blind Owl
- 10) Constitution
- 11) Icicles
- 12) Matted Spam
- 13) Suitcase
- 14) I Can't Take It
- 15) Come And Get It

1-7: RADIO ONE LIVE IN CONCERT, Paris Theatre, June 8 1972

8-14: RADIO ONE LIVE IN CONCERT, Paris Theatre, August 10 1973

15: TOP OF THE POPS, 1970

Badfinger's 1972-73 BBC radio shows have long been a staple of the group's bootleg discography, most recently as part of BETTER DAYS, Whoopy Cat's 2CD retrospective (reviewed in BBN #42/43). UK label Strange Fruit has licensed these shows from BBC Worldwide Music for its first commercial release, drawing on transcription records for the '72 show and a stereo reel-to-reel tape for the '73 show to offer superior sound quality. There are highlights aplenty between the two shows, balancing their "unplugged side" on numbers like "We're For The Dark", "Sweet Tuesday Morning" and "Take It All," with their distinctive blues rock sound, notably "Only You Know And I Know," "Blind Owl", two versions of "Suitcase" and "I Can't Take It." The cherry on top is a previously unbooted performance from 1970 of "Come And Get It" (in mono) - an excellent reading that would make Sir Paul smile.

My major complaint with this disc was the label's decision to omit all the "In Concert" host comments/intros between songs, Strange Fruit's reasoning being that listeners would eventually tire of the speaking. I would counter that over (continued next page)

Correspondence...Correspondence

Dear Belmo,

"WE WILL RELEASE THE BEATLES' FIRST 4 ALBUMS IN STEREO ON CD!"

Me and many of my friends were very disappointed when EMI/Capitol released The Beatles' first 4 CDs in mono in February 1987. Ever since I have wished to own these wonderful albums on stereo CDs. The dream came true in 1995 when I purchased the double-CD ORIGINAL MASTER RECORDINGS (Beat CD 012-3). This bootleg contained these recordings in a sound quality that was shocking good! You very kindly published my letter about this ("Why Not Stereo") in your #49 issue in January 1996. After that I tried very hard to find a sponsor so I could send these CDs to the top people in London. Finally I succeeded, and in December 1996 me and my sponsors sent 3 expensive double-CDs of ORIGINAL MASTER RECORDINGS to George Martin, Geoff Emerick and Neil Aspinall! (Each set cost \$75). In this way we hoped they would be positive for a stereo release. But I received no answer! Were the CDs lost?

Well, in February 1997 I phoned Mike Heatley at EMI International in London. He became very interested and started to make investigations at once. He phoned George Martin's secretary, the Apple office and EMI's post department. Even their "Head of Security" was involved! No one knew anything. Then I asked the post in Sweden and England to make investigations. They couldn't find the CDs either and paid me full economic compensation for the supposed loss.

So in April 1997 I could send 3 new double-CDs to EMI in London - this time by very expensive courier - paid by EMI!, who now had become extremely interested in the CDs. These are now circulating among all the top people at EMI and Abbey Road Studios. Mike Heatley: "Many people are listening. And George Martin actually got the original CDs in December!"

So today I know that George Martin, Geoff Emerick, Mike Heatley, Allan Rouse and others have listened to them! As you know, George Martin is The Beatles' producer and Geoff Emerick their engineer. Mike Heatley is General Manager at EMI - International Catalogue Development. Allan Rouse is The Beatles coordinator at Abbey Road Studios and is responsible for The Beatles tapes archives.

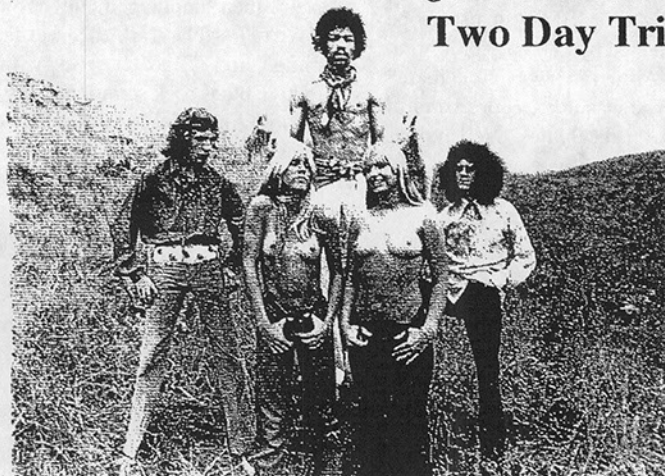
On 11th of July 1997, Mike Heatley and Allan Rouse thoroughly listened to the CDs at Abbey Road Studios and compared them with EMI's original master tapes. The result was sensational!! Mike Heatley: "Your CDs are identical to the master tapes. It sounds good. We will release the first 4 Beatles albums in stereo on CD sometime. We know there's a demand for these recordings".

Now we are only waiting for their decision to release them!

You will find the full story on my homepage on Internet: Bengt Warmlind's Beatles Page In Stereo! <http://home1.swipnet.se/~w-18344/beatles.htm>

Sincerely, Bengt Warmlind (Sweden)

Jimi Hendrix & His Two Day Trippers!



Badfinger... (continued from page 3)

time a listener's brain would eventually ignore the intros. Editing the dialogue robs these performances of their historic provenance. During the '73 show especially, Mike Harley's rumbustious commentary (preserved on the Whoopy Cat release), adds immeasurably to the listener's enjoyment of what is supposed to be a live radio show. Presented here out of context, they have become a generic, albeit excellent, collection of live from anywhere performances.

A black mark also for Strange Fruit's sloppy editing of "Without You" author Dan Mantovina's liner notes. The opening paragraph reads as if it were Badfinger (rather than Harry Nilsson) who topped the charts with "Without You", the Dave Mason song "Only You Know And I Know" is listed as "Only You And I Know" and once again Mike Gibbins' last name is misspelled. One might forgive such carelessness were this a bootleg, but for a legitimate release, these are unnecessary blemishes on a high quality product.

Montovina, who was consulted by Strange Fruit for this project, tried unsuccessfully to get the BBC to locate Badfinger's 1970 and 1974 radio shows. One hopes Strange Fruit and the BBC will persevere, these shows (presented as originally aired) would make an excellent follow-up.

FOR SALE

"Royal Jewels" by PRINCE: 3LP box set of "Purple Rain" era outtakes (Blue Lake Records) - \$30. "Hang On To Your Ego" by THE BEACH BOYS: 3CD slipcase set of "Pet Sounds" outtakes, with 32-page booklet (Spank Records) - \$50.

WANTED: "Complete BBC Live Sessions" CD by BADFINGER (Adam VIII LTD). Write first to reserve: Mike Hockinson, c/o Powell's City of Books, 1005 W. Burnside, Box #10, Portland, OR 97209. E-mail: mikeh@rainbow.burnside.powells.com

WANTED: "Beatles Live on British Radio Vol. 1" (on the Odeon label). Send info to: Bill Brodbeck, 3306 Camvic Terrace #5, Cincinnati, Ohio, 45211-3653.



Police Blotter: Chicago Record Show

Submitted by Anonymous from Illinois

The long arm of the music-police reached out to the midwest Saturday, October 11 as (just 90 minutes into the monthly Chicagoland Record Convention in suburban Hillside, Illinois) more than a dozen members of the Cook county Sheriff's Police and local Police Department swarmed into the show. After briefly detaining all customers (illegally - including me), and closing the show, the "RIAA Swat Team" (as described by NBC Channel 5 News) took into custody a reported "23 dealers" and confiscated (supposedly) "more than \$100,000" in bootleg merchandise.

This was a very silly, but also very unfortunate episode in the war against boots. The news reports describing the incident blew the story way out of proportion, given that I was there as it happened. First, there were no more than 3-4 actual boot CD dealers (one of which, from Arkansas, publishes his own "live music" paper - we know who that is, yes?); perhaps another 2-3 had a very small handful of old used boots mixed in with their legit used and import stock. The dealers that featured boots had roughly 150+ titles each - tops. These were mostly older titles. Our Arkansas friend was dumping a large inventory of Orange titles at \$5 a pop (and they still weren't selling - probably the fact that they looked and smelled like they'd been in someone's basement since the Reagan administration). There were additionally 3-4 dealers that were selling boot videos of concerts - mostly of the handheld variety. Each table had around 75-150 tapes each. One poor soul was selling videos of old TV shows - he was the first one in handcuffs! Other dastardly criminals included 2-3 pimply faced kids selling homemade live cassettes at \$5-10 each - and they had perhaps 75-100 tapes at their little tables. They are the ones in the most trouble, as they were busted for both "distribution and manufacturing of" bootlegs. Although Channel 5's broadcast report breathlessly (and I'm not exaggerating this part at all - it sounded as if Elliot Ness had bust Al Capone) described this major bust of 23 "bootleggers," what they got were actually 10-12 mom and pop retailers. The \$100,000 allegedly confiscated had to be more like \$30,000 in contraband. The show had more than 40 dealers, the great majority selling legit product of mostly old vinyl and memorabilia.

Even the police officer I spoke with knew they had a penny-ante bust, and a clumsy one at that. He said he was "hot" about the whole thing, hot about the meager results, hot about Channel 5 filming innocent customers, hot about having to piddle away his Saturday morning on a small-time raid. None of the dealers were even remotely classified as major players, just small-timers selling a handful of boots. Saddest were the kiddie-cassette dealers - they're now going to have to deal with a felony charge on their records for peddling some cruddy amateur tapes.

The police were almost as amateurish as their culprits. Armed with walkie-talkies and bullhorns, the bust actually took some time to get underway once the doors were locked. It seemed that they were unable to figure out how these hightech devices worked, and struggled with their equipment comically - the walkies had no range, they didn't know who was talking to whom, and they never really did get the bullhorn working correctly. Thus, no one, for the best part of 15-20 minutes, actually knew who was in trouble: the customers, the dealers, or the hotel itself. A hotel manager loudly stormed into the bust demanding Channel 5 to leave, the cops show warrants, and no guests be bothered. The police had no idea how to respond to this very loud and direct woman.

This was the second bust in two years for this show and the promoter of the show was among those arrested. A great deal of street talk had a disgruntled (and avowed anti-boot) competing promoter of a struggling south suburban record show as the "snitch" responsible for this bust. It's been long believed that this "crusader" has even turned in his own dealers.

Channel 5's report had a quote from an RIAA big shot saying "the public is being duped by these substandard bootlegs" - hilarious, since anyone buying these products knows exactly what they're buying.

Of course, this big raid was a minute drop in the bucket. Lest we shed a big tear for anyone, ALL arrested parties knew what they were doing was wrong. But all over Chicago at that very moment (actually a few miles from Hillside) were the sales of the REAL danger to the record/video biz - counterfeit cassettes, CDs and videos, available in huge quantities at local flea markets, the Maxwell Street Market and truck stops. But why? Counterfeiting remains a big chunk of the business of various factions of organized crime. RIAA knows full well that, among their own ranks, organized crime remains a major player in the promotion and distribution areas (overt or covert). Yeah, they want to stamp out illegal products, but not if it's going to upset their own members. So, to get a few "high-profile" busts and some publicity, it's easier, safer and quicker to lock up some small fry dealers of boots.

People who sell boots do so at their own risk. But the real threat to the music industry - resulting in the alleged high prices for legit product - come from the real criminals: the RIAA, the FBI and authorities are afraid of or unwilling to prosecute. As a taxpayer, and music buyer, this was a pathetic and sad situation in Chicago. RIAA and the police did very little good, some tiny entrepreneurs lost their livelihoods, and the real criminals continued unabated. I know I'll sleep better and safer tonight.

The opinions expressed above are those of its author and not necessarily that of Belmo or BBN.

BOOK REVIEW

The Beatles - From Cavern to Star-Club

(The Illustrated Chronicle,
Discography & Price Guide
1957-1962)

Written by
Hans Olof Gottfridsson

Beatles record collectors will be thrilled with this book (and the accompanying vinyl EP) that covers a seldom documented period of Beatles recording history.

The author has mapped out from unreleased tapes, documents and interviews with key persons this legendary period of The Beatles' early career. For the first time ever all significant dates and recordings are covered, from the moment when John and Paul met at the Woolton Garden Fete in 1957 to the last Star Club recordings in Hamburg during December 1962.

The book contains a complete review of all German, English, French, Swedish and American releases of songs which were recorded during this period and released up until 1970. All singles, EPs and LPs are depicted. Every release has been priced according to rarity and collector's item status..

The author has succeeded in tracing - previously believed to be lost forever - the original protocols from the Polydor recordings, which show beyond any doubt that The Beatles did record "Swanee River". Once and for all it is now made clear which of the Tony Sheridan releases The Beatles actually took part in and played on. He also has evidently heard the 1960 tape with the unbooted early version of "When I'm 64" and the instrumental "Winston's Walk".

A Beatles EP is enclosed as a bonus. The record contains four tracks with The Beatles and Tony Sheridan. The original 1962 version of "Sweet Georgia Brown" is released here for the first time ever in stereo.

This is an excellently researched book. I highly recommend it. The only downside is its lack of comprehensive information about the bootlegs which contain much of the material discussed in the book.

To order this book contact: Premium Publishing, Karlavagen 84, Box 10079, 10055, Stockholm, Sweden. The book is \$48 (U.S.) plus \$12 for air mail. Tell them Belmo sent you.

Beatlegs, Beatlegs, and More Beatlegs

Renato Facconi Reports From Italy

THE DREAM IS COMING TRUE

Paul McCartney
(MP-001) CD-R
Japanese (59'28")
Tokyo Dome Soundcheck
November 14, 1993

audience stereo DAT recording

An incomplete audience recording made on a DAT tape. Lots of introductions included before the songs themselves.

- *Bring It To Jerome
- *Just Because
- *Bring It On Home To Me
- *Let Me Roll It
- *San Francisco Bay Blues
- *All My Trials
- *La Bouree
- *Mama, Let Me Go Down To Tokyo
- *Don't Let The Sun Catch You Crying
- *C Moon
- *The Long And Winding Road
- *Ain't That A Shame

PAUL IS VISION

Paul McCartney
(Sandwich PIV 002/003) 2CD
Tokyo Dome Soundchecks
November 14 & 15, 1993
on line stereo recording

The stereo version of the WOWOW Japanese TV special telecast January 1994. This is the most complete release of this material.

- *Matchbox
 - *Just Because
 - *No Other Baby
 - *Bring It On Home To Me
 - *Good Rockin' Tonight
 - *Be-bop-a-lula
 - *Midnight Special
 - *Every Night
 - *C Moon
 - *Don't Let The Sun Catch You Crying
 - *Ain't That A Shame
 - *The Long And Winding Road
 - *Get Out Of My Way
 - *Linda Lu
 - *Twenty Flight Rock
- (The following are live performances from the Tokyo concerts):
- *Let Me Roll It
 - *We Can Work It Out
 - *Biker Like An Icon
 - *Lady Madonna

- *Magical Mystery Tour
- *Live And Let Die
- *Paperback Writer
- *Back In The USSR
- *Hey Jude

PAUL IS LIVE - SOUNDCHECK IN JAPAN '93/LIVE IN JAPAN '93

Paul McCartney
(CD MPL 001/002) 2CD
Same as PAUL IS VISION (without "Biker Like An Icon"). Plus one song in the background from the pre-show tape (incomplete).

THE DAY RINGO MET YOU 1995

Ringo Starr & His All Starrs
(MP 002-003) 2 CD-R
Japanese (58'02" & 73'25")
Live in Hiroshima - Koseinenkin Hall
June 20, 1995
audience stereo DAT recording - complete

- Disc One:
- *Don't Go Where The Road Don't Go
 - *I Wanna Be Your Man
 - *It Don't Come Easy
 - *The Locomotion
 - *Nothing From Nothing
 - *No Sugar Tonight
 - *People Got To Be Free
 - *Boris The Spider
 - *Boys
 - *You Ain't Seen Nothing Yet
 - *You're Sixteen
 - *Yellow Submarine
 - *My Wife
 - *Closer To Home

- Disc Two:
- *Hone Don't
 - *Act Naturally
 - *Back Off Boogaloo
 - *Groovin'
 - *Will It Go Round In Circles
 - *Takin' Care Of Business
 - *Some Kind Of Wonderful/Can I Get A Witness?
 - *Good Lovin'/La Bamba
 - *Photograph
 - *No No Song
 - *With A Little Help From My Friends

SHOW THE NEW MEXICO 1993

Paul McCartney
(MP - 004-005) 2CD-R
Japanese (71'24" & 73'25")
Live in Las Cruces, New Mexico
April 20, 1993
audience stereo DAT recording - complete

This two-disc set opens with the soundtrack of the opening film (10'47") and from there on it is your typical Macca concert.

PAST MASTERS - VOLUME SIX

The Beatles
(EMRCD -004) CD
Japanese (65'34")
Various commercial versions of known tracks as well as some alternate mixes.. Read on...

- *Please Please Me
- *She Loves You
- *All My Loving
- *Roll Over Beethoven
- *Komm, Gib Mir Deine Hand
- *Tell Me Why
- *Rock And Roll Music
- *Help!
- *Help!
- *Ticket To Ride
- *Michelle
- *Yellow Submarine
- *Got To Get You Into My Life
- *Lucy In The Sky With Diamonds
- *Hello Goodbye
- *Magical Mystery Tour
- *Lady Madonna
- *Ob-La-Di, Ob-La-Da
- *Blackbird
- *It's All Too Much
- *All Together Now
- *All Together Now
- *Let It Be
- *Free As A Bird
- *Blue Moon Of Kentucky (from "Good Morning America - ABC TV, Dec. 4, 1996)
- *Rock And Roll Music (album ad)
- *A Day In The Life (final chord)

This is one of those discs which you just have to ask yourself - WHY? Nothing here to recommend it - unless you don't have it already..

The Beatles Bootleg Discography Book You've All Been Waiting For!

NOT FOR SALE examines nearly 1000 titles (group & solo) in this 440 page book. Forty years of unreleased music are reviewed in this easy-to-use reference. All the notable and important Beatlegs are here - from the earliest vinyl of the 1970s to the latest compact discs from Midnight Beat, Vigotone and Yellow Dog Records.

The topically arranged discography includes album titles, years of release, song titles, catalog numbers, record companies, historical background, stereo/mono content and album ratings. BEATLES MONTHLY and BEATLEFAN gave the book rave reviews! BBN subscribers call it a "must have" and "the Beatleg Bible for collectors."

NOT FOR SALE also includes : *the largest listing EVER compiled of known unreleased and unbootlegged Beatles songs and performances from 1957 to 1997, * pages of rare cover art, *an alphabetized index for easy reference, *an analysis of The Beatles ANTHOLOGY series, *Beatleg trivia, *secrets from the underground,

Here's how to order:

USA: \$19.95 U.S. funds plus postage (\$5 surface or \$8 air mail)
United Kingdom: 15 pounds plus postage (4 pounds surface or 8 pounds air mail)
Europe/Asia/Australia: \$19.95 U.S. funds plus postage (\$8 surface or \$14 air)
Canada: \$24.95 Canadian funds (includes surface mail)

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E-mail (hotwacks@log.on.ca)



FREE CD W/ BOOK!

This free compact disc is limited to just 500 copies, so you must order soon to reserve your copy. The CD contains the never-before-released Beatles' 1964 Hong Kong press conference. Supplies are limited. These are 'first come, first serve'. Don't delay because once they're gone - they're gone!

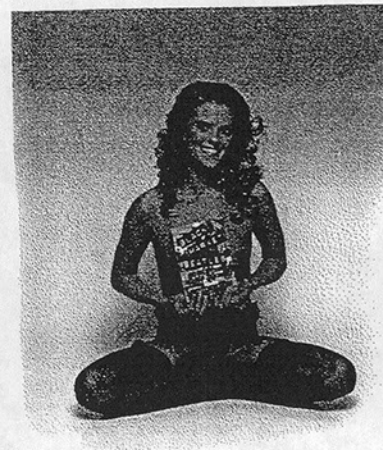
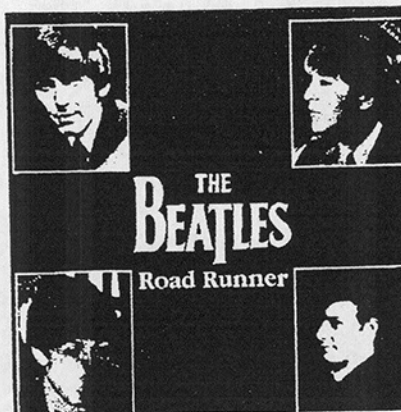
ATTENTION U.S. SUBSCRIBERS:

Belmo has a few copies of **NOT FOR SALE** (with CD) and will gladly ship them to you within the U.S. So if you don't want to order them from Hot Wacks and would like an autographed copy (please request autograph when ordering), just send \$25 (cash (at your own risk), check or money order) to:

Belmo Publishing, P.O. Box 17163, Ft. Mitchell, KY 41017.

Sorry, offer only good in the United States. This offer good only while supplies last. And this is a good offer!

("Such a deal", says Mr. Natural.) And for those of you who missed **BLACK MARKET BEATLES** (the definitive history of Beatles bootlegs by Belmo and Berkenstadt) the first time around, you can order autographed copies at a special price of \$15 (postage included). Order both books for just \$35 (I pay postage!)





Micro Reviews of New Beatlegs



ANTHOLOGY PLUS

(Invasion Unlimited IU 9750-2) 2CD

This new set from Europe is a collection similar to ARTIFACTS except it is just a two disc set and has some updated tracks on it. Songs are stereo and mono. Many are incomplete or poorly edited. Here is the track listing:

- *I'll Always Be In Love With You (Q-men)
- *I'll Follow The Sun (Q-men)
- *One After 909 (Q-men)
- *Love Of The Loved (Decca)
- *I Saw Her Standing There (Cavern Club)
- *One After 909 (Cavern Club)
- *Some Other Guy (Cavern Club)
- *A Taste Of Honey (Star Club)
- *I Saw Her Standing There (take 2)
- *Misery (take 1)
- *From Me To You (take 2)
- *I'm Talking About You (BBC)
- *Bad To Me (demo)
- *Don't Bother Me (take 1)
- *This Boy (CV from "Free As A Bird")
- *Around The Beatles Medley
- *Can't Buy Me Love (live Empire Pool-64)
- *I Should Have Known Better (BBC rehl)
- *You Can't Do That (Hollywood Bowl-64)
- *I'm A Loser (take 2)
- *She's A Woman (take 2/with end of take 7)
- *I Feel Fine (take 1/take 5)
- *That Means A Lot (take 23/take 24)
- *Help! (take 1/take 3/take 9/ take12)
- *The Night Before (BBC)
- *Baby's In Black (CV from "Real Love")
- *Norwegian Wood (take 2)
- *Day Tripper (take 1)
- *Yellow Submarine (CV from "Real Love")
- *Here There & Everywhere (" ")
- *Yesterday (Candlestick Park)
- *Strawberry Fields (take 25)
- *Good Morning Good Morning (demo)
- *It's All Too Much (long version)
- *Your Mother Should Know (acetate)
- *Flying (long version)
- *Lady Madonna (take unknown)
- *Christmas Time (CV from "Free As A Bird")
- *The Inner Light (take 5)
- *Revolution (Kinfauns demo)
- *Back In The USSR (" ")
- *Not Guilty (" ")
- *Blackbird (promo film)
- *Helter Skelter (promo film)

- *What's The New Mary Jane (Anthology video: take 2)
- *Ob-La-Di, Ob-La-Da (Anthology video)
- *Good Night (Anthology video)
- *Rocky Raccoon (Anthology video)
- *Sexy Sadie (Anthology video)
- *While My Guitar Gently Weeps (" ")
- *Mother Nature's Son (" ")
- *Piggies (" ")
- *I Will (" ")
- *Julia (" ")
- *Why Don't We Do It In The Road (" ")
- *I'm So Tired (" ")
- *Don't Pass Me By (" ")
- *Happiness Is A Warm Gun (fake)
- *Heather (Paul & Donovan)
- *Goodbye (demo)
- *Two Of Us (Get Back sessions)
- *Get Back (" ")
- *Suzy's Parlour (" ")
- *Suicide (" ")
- *Polythene Pam (" ")
- *Mean Mr. Mustard (" ")
- *All Things Must Pass (" ")
- *Woman (" ")
- *Hot As Sun (" ")
- *Old Brown Shoe (" ")
- *Get Back (" ")
- *I Want You (She's So Heavy) Paul vocals
- *I Need You (Badfinger?)
- *The Long One/ Huge Medley
- *The End (remix #1/ take 7)
- *Rockin' and Rollin' (July 1963)

There is little here to recommend this set. Nearly all has been previously bootlegged and the new material is not reason enough (for me anyway) to spend \$60 just to have it. Thanks to Renato for this information.

OH MY LOVE

(JLD001) Japanese CD 47'12"

Nothing here to get excited about. All the tracks on this disc have been bootlegged on numerous boots.: Don't Let Me Down (early demo) , Oh My Love (nearly all known takes), Make Love Not War, I'm Stepping Out (from the "Double Fantasy" sessions - six different takes). This is for the completist only - and is one anybody could compile themselves.

New Macca Singles

The two new British singles from Paul's FLAMING PIE were released in December. This pair of discs each have a different set of bonus tracks and a new "Oobu Joobu" segment (with its own bonus track). The focus on these discs are the outtakes from the original 1987 Phil Ramone sessions which produced the original version of "Beautiful Night" that had been circulating among collectors for the past year, but had never been officially released

CD 1:

- *Beautiful Night (5'03") from album
 - *Love Come Tumbling Down (4'21") from the 1987 Phil Ramone sessions
 - *Oobu Joobu Part 5 (10'15"):
- Paul and Ringo chat about 'Beautiful Night' Beautiful Night (Flaming Pie Mix) Beautiful Night (1987 Phil Ramone session)

CD2:

- *Beautiful Night (5'03")
 - *Same Love (3'53") probably from same session as Love Come Tumbling Down
 - *Oobu Joobu Part 6 (8'33"):
- Chat: Paul messing about on the mellotron, as seen in the documentary but with additional material not featured previously. Paul talks about Abbey Road and sings bits of 'Come On Baby' Love Mix (3'07") the full version

ODDS & SODS

I've got some information on several new discs; however, the details are rather sketchy. Still, a little is better than none at all (at least, that is what I tell my wife!). So here it comes!

CAN YOU HEAR ME IN THE CANS (VOLUMES 1 - 6): From a European label called Picador. They all include B/W deluxe paper sleeves. Tracks unknown. THE COMPLETE LOST LENNON TAPES VOL. 3 & 4 (2 CD set) and VOL. 5 & 6 (2 CD set). Both sets are on the Walrus label out of Europe. Tracks unknown, but probably no new material.

MORE ODDS, SODS & BODS!!!

And, now, for your reading pleasure...

THE COMPLETE LOST LENNON TAPES

35 Discs on CD-Rs

It is hard to believe, but someone has decided it was necessary to compile all the LOST LENNON TAPES (from the same source as the albums) onto CD-Rs. A new company (calling themselves the Golden Walrus) has produced a numbered and limited edition box set which completely reproduces the albums and the artwork of the originals. The price tag? From \$700 to \$1000. It is my opinion that this is taking the making of homespun CD-Rs much too far.

UNHAPPY FRANK PRESENTS THE LOST LENNON TAPES

VOLUME 33/34/35

(Bag 5105/6/7 A/B)

Speaking of LOST LENNON, Bag Records has just released a 2-CD set containing THE LOST LENNON TAPES VOLUMES 33/34/35. (For details on the track listings, see BBN Volume 10 Issue #54.) These discs are gold CD-Rs and have excellent sound. Nothing monumental here, but nice to have on CD.

DIGIPAKS FROM DEUTCHLAND

The ever-popular digipaks from the Neon label are back in abundance. These are always nicely packaged and feature excellent sound quality. Here are the latest titles:

- *Get Back With Let It Be and 11 Other Songs (the acetate & rooftop performance)
- *Les Beatles A Paris (slightly edited-30 cuts)
- *The Complete Ed Sullivan Shows (Feb. 9/ Feb. 16 - broadcast & rehearsal/ Feb. 23/ and August 15, 1965) 26 tracks
- *Imagine The Alternative (John Lennon's Imagine album outtakes - 18 tracks)
- *Hollywood Bowl (same as Midnight Beat)
- *Neon also released digipaks of WITH THE BEATLES, A HARD DAYS NIGHT and BEATLES FOR SALE.

THE WONDERFUL WORLD OF CD-RS

I have seen way too many CD-Rs of old vinyl and titles this past year. It seems everyone is jumping on the "Hey! I Can Make Bootlegs At Home!" bandwagon. I knew it would happen but this is getting ridiculous. I do not want to encourage this practice by reviewing these titles; however, I will list these just so you get an idea of how far some people will go to make a buck...

- *Johnny & The Moondogs/Silver Days
- *The Beatles 21/It Was 20 Years Ago Today Beatles Visit Minnesota
- *Beatles VS Don Ho/Beatles Beatles Beatles
- *Down & Out/JPG&R in the 70s +bonus
- *Rarities (US & UK)
- *Ohnot himagen? Lord Sitar (!?)
- *Toy Boy/Man of the Decade
- *Band On The Run Open-end Interview/ Brung to Ewe By
- *Badfinger: Roots
- *Underside (GH)/Shankar Family & Friends
- *Essential Beatles/Beatles In Italy
- *Beatles Over Atlanta and Shea (includes the speed-corrected tape of the concert/ Atlanta 65 press conference/ snippets of "Dizzy Miss Lizzy"/ and a poorly edited version fo the Shea Stadium concert)
- *Paul McCartney, George Martin and Friends 9-97: this CDR is from the pay-for-view broadcast of MUSIC FOR MONTSERRAT. It contains all of Macca's performances and most of George Martin's commentary. Buy the video.

NEWS FROM SWEDEN

According to the Swedish newspaper "Sydsvenska Dagbladet", the small Swedish publishing company "Bakhallet" has re-released Lennon's ASPANIARD IN THE WORKS. Along with it is a CD of four never before 'officially' released Lennon songs. The tapes had been handed over by Yoko Ono to the company. Supposedly a Swedish banker (Staffan Olander) a Beatles expert and contributor (?) to the Anthology helped get the tapes from Yoko. The songs are "My Life", "Dear John", "Lord, Take This Makeup Off Me" and "Make Love Not War" plus some Lennon chat and a bit of "Here We Go Again". This is some interesting news. Why would Yoko do this? Who knows. But what I can tell you is that bootleg collectors have had these tracks for quite a long time now thanks to THE LOST LENNON TAPES.

Here's One For LADIES ONLY!

Ziggy Stardust
(from the bootleg)

Iggy & Ziggy:

*Iggy Pop & David Bowie Live In
Seattle 4/9/77*



The photo of Iggy was too revealing to be shown here. Sorry, ladies.

Subscription Info

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PLEASE NOTE:

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As always, send money orders, checks (drawn on U.S. bank only) or cash to: Belmo Publishing, PO Box 17163, Ft. Mitchell, KY, Zip Code 41017, USA

New Vinyl From Europe

Thanks to M. Beck for the info!

Fads And Fashions

(Beat 01) Yellow Vinyl

Side 1:

Child Of Nature/I'm So Tired/Yer Blues/Everybody's Got Something To Hide/Revolution/While My Guitar Gently Weeps/Circles/Piggies

Side 2:

Balckbird/rocky Raccoon/Back In The USSR/Honey Pie/Mother Nature's Son/Ob La Di-Ob La Da/Junk/Dear Prudence/Helter Skelter

Material from the WHITE ALBUM and lifted mostly from OFF WHITE.

Cool Vibes

(Beat 02) Red/black marbeled Vinyl

Side 1:

Strawberry Fields (take 1)/SFF (take 2)/Penny Lane (excerpt from overdub session)/Penny Lane (promo mono mix)/Only A Northern (mono mix)/Magical Mystery Tour (mono mix with vocal overdub)/You Know My Name (demo)/It's All Too Much (vocal booth monitor mix)/Your Mother Should Know (demo without overdubs)

Side 2:

I Am The Walrus (take 7)/I Am The Walrus (instrumental, take 9)/Flying (early with extra ending)/Hello Goodbye (take 1)/Blue Jay Way (demo)/Penny Lane (stereo with trumpet ending)/All You Need Is Love (alternate stereo mix)

Studio outtakes from 1966-67 and mostly from Yellow Dog CDs..

Granny Glasses

(Beat 03) Light red vinyl

Side 1:

Yer Blues (live on TV/December 11, 1986)/Tomorrow Never Knows (early mix)/Jealous Guy (alt. version)/Mucho Mungo (1969)/Many Rivers To Cross (John's version of the Jimmy Cliff song with Ringo on drums)

Side 2:

How Do You Sleep (early take)/Subterranean Homesick Blues (JL version of Dylan song)/Get Back (German/French

version)/The Walk (from GET BACK acetate)/Two Of Us (alt. version)/Don't Let Me Down (slow blues version)/Save The Last Dance For Me (GET BACK jam)/Dig It (longer and faster version)

A mix of Lennon titles and GET BACK sessions. From various CDs.

Ideal For Use

(Beat 04) Blue Vinyl

Side 1:

I Want To Hold Your Hand (alt. stereo from Australian single)/She Loves You (simulated stereo)/From Me To You (orig. stereo)/All My Loving (stereo/hi-hat opening)/A Hard Day's Night (US single mono mix)/I Should Have Known Better (alt. stereo remix from REEL MUSIC)/Ticket To Ride (short edit stereo version from Dutch OLDIES LP)/Yesterday (US single mono mix)/We Can Work It Out (different mix of organ part from Australia)

Side 2:

Day Tripper (alt. analog mix with guitar starting on one channel)/Norwegian Wood (alt. stereo mix from BEATLES BALLADS)/Girl (alt. mix from LOVE SONGS)/Hey Jude (short edit version from 20 GREATEST HITS)/Across The Universe (original mono mix from Brazilian single)/Ballad Of John And Yoko (single mono mix from Australia)

Commercial versions of songs from all the over the world.

Abbey Road Outakes

(Beat 05) Blue vinyl

Side 1:

Maxwell's Silver Hammer/Oh Darling/Octopuss' Garden/Something/Because/Part One: The Long One - Huge Medley

Side 2:

Quality Up (Huge Melody)

Abbey Road sessions taken mostly from Yellow Dog and Vigotone CDs.

The Final Curtain

(Beat 06) Green Vinyl

Side 1:

Two Of Us/I've Told You Before, Get Out Of My Door/I've Got A Feeling/Don't Let Me Down/All Things Must Pass/Bathroom Window

Side 2:

Take This Hammer/Long Lost John/Daddy Where've You Been So Long/Frun For Your Life/I've Got A Feeling/Hear Me Lord/Carry That Weight/Louie Louie/My Imagination
GET BACK film sessions taken directly from JAMMING WITH HEATHER.

Acoustic White Album

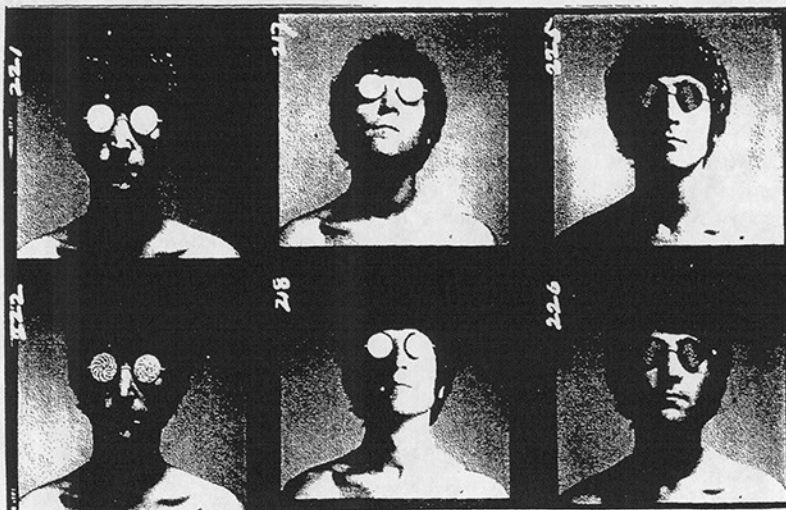
(Beat 07) Color Picture Disc

Side 1:

Cry Baby Cry/Sexy Sadie/Dear Prudence/Julia/I'm So Tired/Child Of Nature/While My Guitar Gently Weeps

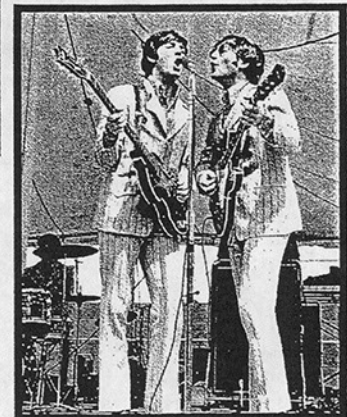
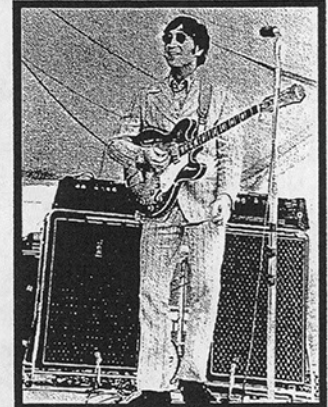
Side 2:

Goodbye/Honey Pie/Revolution/Hey Jude/Everyone Had A Hard Year/Bungalow Bill
WHITE ALBUM sessions taken from the OFF WHITE compact disc.



THE BEATLES

TOUR 1966



Summer
1998

BELMO'S

Volume 12
Issue #58

BEATLEG NEWS

Since



1987

THE INTERNATIONAL NEWSLETTER FOR COLLECTORS

The Return Of John Ono Lennon

Absolute Elsewhere

VIGOTONE (VT-158-60)
3CD Box Set w/30-pg booklet

Those nice folks at Vigotone have come through again with another superb set of Lennon rarities. This time they have applied their expertise to the making of John Lennon's MIND GAMES.

In this box set Vigotone has collected just about all the known outtakes, demos and alternate mixes available from the making of MIND GAMES. The booklet has brief bios of the session players, some rare photos of John and good background information on many of the songs and their evolution.

Disc One features the basic backing tracks and pre-overdub versions. Disc Two has alternate takes as does Disc Three. Disc Three also includes some home demos as does Disc Four. A box set of WALLS & BRIDGES is the next Vigo project planned.

Here are the track listings:

DISC ONE: Total Time: (63:20)

THE ALTERNATE ALBUM

- 1) Mind Games
- 2) Tight A\$
- 3) Aisumasen (I'm Sorry)
- 4) One Day (At A Time)
- 5) Bring On The Lucie (Freda People)
- 6) Nutopian International Anthem
- 7) Intuition
- 8) Out The Blue
- 9) Only People
- 10) I Know (I Know)
- 11) You Are Here
- 12) Meat City

JOHN LENNON
ABSOLUTE ELSEWHERE



- 13) Radio Spot 1
- 14) Radio Spot 2
- THE SESSIONS
- 15) Rock 'n' Roll People
- 16) Rock 'n' Roll People
- 17) Rock 'n' Roll People
- 18) Rock 'n' Roll People

DISC TWO: (66:31)

THE ALTERNATES

- 1) Tight A\$
- 2) Tight A\$
- 3) Aisumasen (I'm Sorry)
- 4) One Day (At A Time)
- 5) Out Of The Blue
- 6) Out Of The Blue
- 7) Only People
- 8) I Know (I Know)
- 9) I Know (I Know)
- 10) I Know (I Know)
- 11) I Know (I Know)
- 12) Meat City

THE DEMOS

- 13) I Promise
- 14) Make Love, Not War
- 15) Rock 'n' Roll People

- 16) Call My Name
- 17) Call MY Name
- 18) Call My Name

DISC THREE (71:15)

THE DEMOS CONTINUE

- 1) Shoeshine (aka: Meat City)
- 2) Free The People
- 3) Meat City
- 4) Meat City
- 5) Rock 'n' Roll People
- 6) Tight A\$
- 7) Intuition
- 8) Intuition
- 9) Here We Go Again
- 10) I Know (I Know)
- 11) I Know (I Know)
- 12) I Know (I Know)
- 13) I Know (I Know)
- 14) I Know (I Know)
- 15) I Know (I Know)
- 16) I Know (I Know)
- 17) I Know (I Know)
- 18) I Know (I Know)
- 19) Just Because
- 20) Just Because
- 21) Just Because
- 22) Steel And Glass

'Just Because' is new to disc and although most of the other tracks have been bootlegged, this is a good collection of rarities. The sound quality has been tweaked on these discs and are an improvement over the Lennon Tapes versions. Recommended.

Belmo's Rating:

Material: B+

Sound Quality: A-

Packaging: A

Paul McCartney

When It Rains, It Pours

The Tug Of War Rehearsals

Vigotone 161-162 (2 CD)

The second eagerly awaited release from Vigotone is a bit of a disappointment. Not for the packaging nor for the rarity of the material. A disappointment because of the lackluster performances by Paul and his band. Off-key singing, off-tempo playing, and off-the-mark songs.

As the title says, these are stereo rehearsals (October 1980) from "The Tug Of War" sessions. All but "Cut Across Shorty" are new to disc and that is something in itself. Still, these discs are not easy to listen to and you will have to be a real Paul fan to give these more than one or two listens.

So, on that happy note, let's go ahead and lay out the track listings on these discs (which are gold CD-Rs - as are the discs in the Lennon box set).

Disc One: 73:59

- 1) Twenty Flight Rock
- 2) Ballroom Dancing (false start/count in)
- 3) Cage (dialogue & riffs)
- 4) Old Man Lovin' (false start/count in)
- 5) Old Man Lovin' (breakdown)
- 6) Sure To Fall (In Love With You)
- 7) Movie Magg
- 8) Blue Moon Of Kentucky (dialogue)
- 9) Blue Moon Of Kentucky
- 10) Summertime
- 11) Good Rockin' Tonight/Shake, Rattle And Roll
- 12) Cut Across Shorty
- 13) Stealin' Back to My Same Old Used To Be
- 14) Singin' The Blues
- 15) Johnny B. Goode
- 16) Rainclouds (Linda talking)

Disc Two: 72:41

- 1) Rainclouds (dialogue)
- 2) Rainclouds (dialogue)
- 3) Rainclouds (dialogue & riffs)
- 4) Average Person (riffs & dialogue)
- 5) Average Person (dialogue/riffs/count in)
- 6) Average Person (false start/count in)
- 7) Average Person (dialogue & riffs)
- 8) Keep Under Cover (teaching the chords)
- 9) Keep Under Cover (count in)
- 10) Keep Under Cover (dialogue & riffs)
- 11) Keep Under Cover
- 12) Ebony And Ivory (dialogue)
- 13) Ebony And Ivory (vocal rehearsal)
- 14) Rainclouds (riffs & dialogue)

The musicians at these rehearsals were Paul McCartney, Linda McCartney, Denny Laine, Laurence Juber and Steve Holly. The final version of "Tug Of War" would be a solo project and the work from these rehearsals would be scrapped (thankfully!).

Belmo's Rating:

Material: B-

Sound Quality: B

Packaging: A

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"Bootlegs are illegal. We don't sell them (so don't ask!) - we only report what's in them."

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EVEREST

(National Geographic ARK 21 - 7243 4

94449 2 8) CD

Total Time 39'38"

Review by Renato Facconi

From the soundtrack of the "Everest" film, 1998. Only 5 well known compositions by Harrison are incorporated as part of other songs composed and performed by other artists.

There's a page dedicated to Harrison (with a photograph) in the booklet.

1) The Journey Begins: 5'54" (incorporates the music of "All Things Must Pass" and "This Is Love")

2) The Himalaya: 7'48" (incorporates the music of "Life Itself")

3) Chorten Monuments: 1'22"

4) Khumbu Icefall: 4'28"

5) The Trek: 2'57" (incorporates the music of "All Things Must Pass", "Life Itself" and "Give Me Love (Give Me Peace On Earth)")

6) The Blizzard: 3'30"

7) The Spirit Returns: 3'12"

8) Remembrance: 3'09" (incorporates the music of "All Things Must Pass")

9) The Final Climb: 5'30" (incorporates the music of "All Things Must Pass")

10) Chomolungma: 1'06" (incorporates the music of "Life Itself" and "Here Comes The Sun")

11) Here Comes The Sun: 3'37" (a cover of "Here Comes The Sun")

12) Jamling's Mountain Dream: 1'05" (incorporates the music of "All Things Must Pass")

Belmo: This movie with accompanying soundtrack is playing at your local IMAX Theater.

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Belmo Says A Few Words

As you can see from this issue's contents, the bootleggers have been busy as beavers these past few months. Unfortunately, a lot of these new releases are just plain crap! Still, there are some good tidbits here and there.

The newest rage among bootleggers (old and new) are the CD-Rs. Just about every new release is now being pressed in that format. It is safer for the maker (no way to trace the pressing plant and no more trying to get goods through customs) and is more economical (there are no minimums to be met and they only pay for blank discs). CD-Rs are especially handy when those super-rare and super-expensive Japanese discs arrive and someone wants a lot of copies CHEAP! The consumers (you and me) still get the music, but the cover artwork usually suffers in the translation. There is nothing like getting the original bootleg with great music and its original snazzy cover art. Somehow I feel cheated when I spend \$30 on a CD-R with a poorly reproduced color copy of the cover art from the original. I figure these CD-Rs cost about \$4 to make and it burns me to pay such exorbitant prices for copies. Do you agree or what?

Anyway, I could fill this newsletter with nothing but reviews of all the CD-Rs which have been released since the last issue. But I won't because most are just copies of old vinyl or common Beatleg CDs. Hopefully you, the readers, have learned enough from BBN and your own experiences to avoid those ripoff CD-Rs. Enough on that topic.

On a sad note, Linda McCartney recently passed away after her battle with cancer. We have had a good laugh about her singing, but we always respected her beliefs in not harming animals and in being vegetarians. She also was a great support of Paul and she helped raise four children in a loving and down-to-earth atmosphere. We look forward to Paul's next album which will include songs by Linda and Paul.

If you want to write me and expect to get a response, you must send me a large SASE. Otherwise I won't write back. I am just being a cheapskate and a wee bit lazy.

Steve Loveless and I are nearly finished with our Jimi Hendrix discography book. I'll keep you updated on availability.

Finally, just a reminder that the last issue will be #61. Just three more to go. Wow.

Belmo

In Memory Of Linda McCartney



Photo by Belmo

LA/1989

New Beatlegs & CD-Rs That Are Barely Worth Mentioning

***Sgt. Pepper's Longely Hearts Club Band** (Parlophone PMC 29567) 1CD in digipack. 26 tracks/ mono version of the album plus bonus tracks.

***More Mind Games (JL4)** 1CD in digipack. 25 tracks of outtakes.

***Nothing Is Real - Private Tapes '65-'67** (Parlophone B656667) CD in jewel case. 31 outtakes. Nothing is new here.

***Magical Mystery Demos** (Parlophone B45678967) 1CD in jewel case. 22 common outtakes.

***Awaiting On You All - The Best of The All Things Must Pass Sessions (GH1)** 1 CD in jewel case. Title on CD says "It Don't Come Easy". 22 tracks.

***Whitology** (Walrus 008/009) 2CDs. These two discs have no new material on them. These are all tracks lifted from numerous bootlegs - including "The Peter Sellers Tape", "Gone Tomorrow, Here Today", "Anthology 3", "Revolution" and others.

***George & Others: Bobfest Rehearsal** (Japanese CD-R). Probably lifted from a video of the rehearsal.

***Beatles & Others: Thank Your Lucky Stars 1963** (Japanese CD-R). Complete show.

***Ringo: It Don't Come Easy** (Japanese CD-R). Copy of Midnight Beat + 'I Wanna Be Your Man' (live 1995 Nagoya). 13:24

BBN BACK ISSUES

Belmo's Beatleg News officially licensed back issues are now available from:

NUMBER 9 BOOKS

47 St. George's Ave. West

Wolstanton

Newcastle-under-Lyme

Staffordshire, ST5 8DF

England

Please send a large SASE or 2 IRC's for details. Mention what issues you are interested in and tell us you saw the ad in Belmo's Beatleg News. Thanks.

THE BEATLES



***Paul & Carl Memphis Session** (Beatle Boots Record) Japanese CD-R. 11:07. From the "Go Cat Go" video. Recorded backstage at Memphis, Tennessee. Includes chat and "Lend Me Your Comb", "Matchbox", "Blue Suede Shoes", and "The World Is Waiting For The Sunrise".

***Paul: Live In Hamburg-Sporthalle** (Batz 0029-0032) 4 CD-R Set. Recorded October 3 & 4, 1989. Complete stereo audience recordings.

***Kinfauns** (Silent Sea Productions SS 004) CD-R. A collection of Kinfauns demos from May 1968. Nothing new here.

***Music For Montserrat** (The Eternal Records GMCDX 503/624 007-2) 2CDs. Recorded live at the Royal Albert Hall, September 15, 1997. Stereo soundboard but incomplete. Taken from "Sky Box Office" TV broadcast. It does include all of Paul's songs.

***Ringo Rough Mixes 1 & 2** (Batz 0015 & 0016) CD-Rs of previously bootlegged outtakes and rehearsals from the making of "Ringo".

***The Lost Fab 4 Tapes** (Outlaw Records OTR 1100026) 2CD set. Previously released material including BBC performances, interviews, and Kenny Everett segments.

Thanks to Renato Facconi (our 'in-the-know' Italian correspondent) for this information.

Attack of the Filler Bees

Review by Italian Correspondent
Renato Facconi

Attack of the Filler Bees: Episode One

Silent Sea Productions (SS 001)

>>"Teenager's Turn" 3-7-62

1. Dream Baby-1:57

2. Memphis-2:21

3. Please Mr. Postman-2:18

>Sourced from a cleaner tape than the one used for the "Complete BBC Sessions" box set.

>>"Here We Go" 6-11-62

4. Ask Me Why-2:24

5. Besame Mucho-2:34

6. A Picture Of You-2:32

>Again, from a better source tape.

>>"Saturday Club" 1-22-63

7. Some Other Guy-1:56

8. Beautiful Dreamer-1:47

>Sourced from a markedly better tape than the one that has been previously available.

>>"Here We Go" 3-6-63

9. Misery-2:14

10. Do You Want To Know A Secret-2:09

11. Please Please Me-2:12

>This excellent performance surfaced shortly after the "Complete" box set was released.

>>"Saturday Club" 3-16-63

12. I Saw Her Standing There-2:35

13. John and Brian Matthew chat-0:45

14. Misery-1:45

15. Too Much Monkey Business-1:51

16. Talking About You-1:50

17. John, Paul and Brian Matthew chat-0:51

18. Please Please Me-1:52

19. Hippy Hippy Shake-1:40

>Again, sourced from a significantly improved tape, except for track 15, included from the box set.

>>"Side By Side" 4-1-63

20. Ringo and John Dunn chat-0:12

>This "Boys" intro was left off the "Complete" box set.

>>"Non Stop Pop" 7-30-63

21. Beatles and Phil Tate chat-2:22

>Ringo discusses not moving to London and requests a song, John talks about songwriting and hobbies, George answers a fan's question about their hair, and Paul muses on fame.

>>"The Public Ear" 10-3-63

22. Beatles self-introductions-0:13

23. Beatles chat-2:15

>Paul wonders about the future, George talks about money, and all four talk about practicing and making music.

>>"Radio Newsreel" 10-16-63

24. Beatles and Peter Woods chat-2:10

>The Fabs talk about the upcoming Royal Variety Performance and their success without posh voices.

>>"Easy Beat" 10-16-63

25. From Me To You-1:49

>An upgrade of the flawed "Complete" box set track.

>>"Dateline London" 12-10-63

26. Beatles and Dibbs Mather chat-9:16

>Ringo outlines his early career; George discusses life's changes, family life, money and the future; Paul talks about the name, being role models and the future; and John goes on about Goon-type humor and success and reads "The Neville Club."

>>"The Public Ear" 1-5-64

27. George and Ringo promo spot, tk 1-0:48

28. George and Ringo promo spot, tk 2

0:42

>George reads his and Ringo's letter and ruins Ringo's gag, then gets it right on the second try.

>>"Weekend World" 1-24-64

29. Beatles and Bob chat-7:07

30. Beatles and Bob chat more-6:39

>A bonus non-BBC session, recorded in Paris by an unknown American interviewer for Armed Forces Network. First Paul discusses their origins, success and haircuts; George talks about the Liverpool Sound; Ringo briefly synthesizes his career; and John talks about imitators. Then Paul discusses the Olympia shows, writing "I Want To Hold Your Hand," themes in their songs and their upcoming U.S. trip and first feature film; George talks about the lack of French girls and landing the Sullivan show; John discusses "yeah yeah yeah" and they all rate the French girls.

Attack of the Filler Bees: Episode Two

Silent Sea Productions (SS 002)

>>unknown program 2-5-64?

1. Beatles and someone chat-2:12

>The Beatles discuss their recent Paris trip and upcoming American one.

>>"Saturday Club" 2-7-64

2. coverage of Plaza Hotel arrival-1:05

3. Beatles and Brian Matthew phone chat-4:58

>Brian, in London, talks to the Beatles in their New York hotel room, getting their first impressions of America.

>>"Saturday Club" 2-22-64

4. Beatles and Brian Matthew phone chat-4:06

>Brian, in the "Saturday Club" studio, talks to the Beatles at Heathrow Airport, as they arrive back in Britain.

>>"From Us To You" #2, 2-28-64

5. John, Paul and Alan Freeman chat-0:38

>This bit was incomplete on the "Complete" box set.

>>"The Public Ear" 3-18-64

6. Ringo responds to Barbara Garnet's plea-0:22

7. John, George and Ringo chat-2:06

8. George and Ringo read the credits-0:42

>George interviews Ringo about John's book, and the author reads "Alec Speaking."

>>"Saturday Club" 3-31-64

9. Beatles and Brian Matthew chat-2:01

10. Paul, George and Brian chat-2:00

>These interviews were incomplete on the box set.

>>"Top Gear" 7-64

11. Paul, George and Ringo promo session-2:15

12. George and Ringo promo spot-0:26

>A home recording, at Tony Hall's apartment, with more posh voicings from Paul.

>>"Top Gear" 7-14-64

13. Things We Said Today-2:20

14. John, Paul, Ringo and Brian Matthew chat-1:16

15. A Hard Day's Night-2:34

>The first two are more complete than the versions on the box set, while the third features alternate outro chat.

>>"From Us To You" #3, 7-17-64

16. I'm Happy Just To Dance With You-2:01

17. Things We Said Today-2:35

18. I Should Have Known Better-2:40

19. A Hard Day's Night-2:31

>From the session tape, but not included in the box set.

>>unknown program 7-28-64

20. Beatles and Klas Burling chat-0:14

21. Ringo and Klas chat-0:42

22. Paul and Klas chat-1:07

23. Paul and Klas chat-0:40

24. John, Paul and Klas chat-0:44

ATTACK OF THE FILLER BEEBS

(continued from previous page)

- 25. George and Kias chat-0:14
- >A bonus non-BBC session. Recorded in Stockholm by Radio Sweden.
- >>"Top Gear" 11-17-64
- 26. I Feel Fine, false start-0:50
- 27. I Feel Fine, partial, before overdub-1:08
- 28. Beatles and Brian Matthew chat-3:00
- 29. Honey Don't-3:05
- >The "Complete" box set omitted the pre-overdub "I Feel Fine," and it only included the edited versions of the last two tracks.
- >>"Pop Inn" 4-13-65
- 30. Beatles and Brian Matthew chat-1:54
- >At Twickenham during filming, they discuss John's new book, writing a musical, painting the Palace, another US tour, and folk music.
- >>unknown program 6-65?
- 31. Paul chat-0:32
- >Paul answers a Brian Matthew query about "Michelle" as an a-side.
- >>"The World Of Books" 6-16-65
- 32. John and Wilfred De'Ath chat-4:15
- >Automatic piers, influences, awareness and "The Fat Budgie."
- >>"Today" 6-16-65
- 33. Beatles read "The National Health Cow"-0:41
- >The boys plug John's new book.
- >>"The Beatles" 7-30-65
- 34. John, Paul, George and Dibbs Mather chat-1:12
- 35. John, Paul, George and Dibbs chat-0:50
- 36. John, Paul, George and Dibbs chat-1:27
- >They discuss future plans and their image, the new film and acting, and life if not Beatles and how they've stopped improving on stage.
- >>"The Beatles Abroad" 8-65
- 37. George and Brian Matthew chat-1:11
- 38. John and Brian chat-2:15
- 39. Paul and Brian chat-2:49
- 40. George and Brian chat-1:35
- 41. Ringo and Brian chat-1:15
- 42. John and Brian chat-0:53

>George on Shea; John on Shea; Paul on the future, the musical and standards; George on the rigors of touring and getting out at night in London; Ringo on Beatles wives and John off American food.

Attack of the Filler Bees: Episode Three

Silent Sea Productions (SS 003)

- >>"Saturday Club" 11-29-65
- 1. Saturday Jump, interview version-0:12
- 2. Saturday Jump theme music-0:09
- 3. Beatles promo spot session-1:12
- >4. John, Paul, Ringo and Brian Matthew chat-1:44
- 5. Beatles and Brian chat-1:25
- 6. Beatles chat-0:42
- >The Beatles tape their contributions to the "Saturday Club" Christmas broadcast. The promo spot is complicated by Ringo's intransigence; the first chat bit starts with an impromptu "Maria," then covers their Christmas plans; the second chat segment is a "Beatle Box Jury" following the playing of Brian Matthew's new single; and finally each Beatle sends his holiday wishes.
- >>"Pop Profile" 11-30-65
- 7. theme song and intro-0:31
- 8. John and Brian Matthew chat-4:18
- 9. George and Brian chat-3:51
- >Brian interviews two Beatles at the NEMS Enterprises office in London. John discusses what he cares most about, his political leanings, Julian's future education and parenthood. George muses on his image as the "silent Beatle," what he cares most about, songwriting, his home life, and what he wants.
- >>"Pop Profile" 5-2-66
- 10. Paul and Brian Matthew chat-4:19
- 11. Ringo and Brian chat and outro-4:13
- >Brian interviews two more Beatles at the Playhouse Theatre in London. Paul complains about press reactions to his concert and play attendances and discusses post-Beatles possibilities and various other musics. Ringo talks about music he likes, life as a lad, life as a whole and how he got into music.
- >>"The Lennon and McCartney Songbook" 8-6-66
- 12. John, Paul and Keith Fordyce chat-9:26
- >At Paul's St. John's Wood home in London, Keith Fordyce gets the Nerk Twins' reactions to some of the many covers of their compositions, including the Irish Guards' "She Loves You," Peggy Lee's "A Hard Day's Night," Matt Munro's "All My Loving," Lena Horne's "And I Love Him" and Frankie Vaughn's "Wait," with interruptions by Mr. or Mrs. Higgins and Martha (My Dear) the shecpodg puppy.

- >>"Top Of The Pops" 3-20-67
- 13. John, Paul and Brian Matthew chat-5:12
- >The Fab Two discuss "Penny Lane" not

making Number One, songwriting, doing another film, not touring and not writing a stage musical.

- >>"Scene And Heard" 9-13-67
- 14. George and Miranda Ward chat-4:24
- >Interviewed at the Atlantic Hotel in Newgate during "Magical Mystery Tour" filming, George explains why they still haven't done their required third feature film, what they're doing with "Mystery Tour," and his interest in Indian philosophy and spiritual fulfillment.
- >>"Where It's At" 11-67
- 15. John, Chris Denning and Kenny Everett chat-2:47
- 16. All Together On The Wireless Machine-2:00

>John talks about the possibility of a Beatles radio show, building a studio, and other future plans. The second track is a home tape Paul recorded for the program.

- >>unknown program 3-26-68
- 17. Paul and Jane Asher chat-2:01
- >On their return from India, Paul responds to questions about meditation and poverty in India and Jane discusses meditation's effect on her.

- >>unknown program 6-68
- 18. Beatles rehearsal-0:49
- >Tony Allerstone (?) narrates as John bangs a drum, Paul plays lead guitar, George plays piano and vocalizes, and Ringo walks around thinking.

- >>"The Kenny Everett Show" 6-6-68
- 19. John intro-0:28
- 20. John and Kenny chat-4:34
- 21. Beatles and Kenny chat-12:52
- >John provides a very spaced-out welcome to the end, followed by part of the broadcast as edited by Kenny. Finally, the complete session tape includes Johnstrumming on a fretless guitar while expounding on what to

expect from them in the next few months, "Somebody Stole My Gal," "Goodbye Jingle," Harry Nilsson, "Cottonfields" with Kenny, Rishikesh, what they've recorded so far, "It's The Kenny Everett Show," "You Know, Listeners," Apple, if he were stranded on an island and how high "Sgt. Pepper" was. Paul joins John for "Goodbye To Kenny Everett," John proposes "Tiny Tim For President," George says hello, Paul does Tiny, Ringo sings "Goodbye Kenny" and John and Paul do a jazzy "Strawberry Fields Forever."

The Beatles Radio Sessions 1962-1965

Masterfraction (mfd 006/007)

2CD from Japan

Review by Steve Loveless

This is billed as a being from a reference CD of the commercial release prior to production. It probably is. The track line-up is almost identical to the regular release with a few differences.

First and foremost the overall sound quality is a bit crisper and less compressed sounding. I don't know if this is because I'm comparing it to the US pressing that was possibly made from a higher generation tape and follows the fine tradition of U.S. companies making crappier product for us dumb consumers or if it was decided for the final mastering to compress and take a bit of the "edge" off of some of the tracks. Some tracks I think sound decidedly better with more distinct cymbals whereas a few actually sound just barely a bit shrill.

The second real difference is the track line-up. There are four songs NOT included on the cv. The changes are as follows:

Disc One: Tracks 13 & 18 are dropped (these and all other dropped tracks are chat tracks) and "P. S. I Love You" and "Twist and Shout" from the 6/25/63 Pop Goes The Beatles are added between "Thank You Girl" and "Baby It's You".

Disc Two: Tracks 1, 5, 11, & 31 are dropped. "Roll Over Beethoven" and "I Wanna Be Your Man" are reversed. "And I Love Her" from the 7/16/64 Top Gear show is added after "All My Loving". And "I'll Follow The Sun" from the 11/26/64 Top Gear show is added after "I'm A Loser".

The four new tracks are all a significant sonic upgrade to the Great Dane set and are a welcome addition to collectors of BBC material. However, are they welcome to the tune of \$80? That's only \$20 per upgrade! There's yet another down side or two to this set. It suffers from much of the same bone-head tracks-being-way-too-close editing job as the official release and the newly added

"And I Love Her" is cross faded from "All My Loving". Also the indexing is a bit inaccurate so if you jump to a track sometimes you either catch the last note of the previous song or cut the first note of the song you want.

Overall an interesting release. It's nice for the cleaner sound and the new tracks but unless somebody knocks it off domestically,

it's hard to find and a bit pricey.

Cover: A

Packaging: B

Sound quality: A+

The Beatles Yesterday Medley

No label. Cover says "Made in Sweden / EEC 1994" for whatever that's worth.

Review by Steve Loveless

Basically a mixed bag of mostly common stuff and some totally useless bonafide Grade A Shit. I would normally tell everyone to treat this like the plague except for 2 lonely gems that shine through the rest of the fecal matter. Here's the poop.

1. THE BEATLES FIRST RADIO INTERVIEW If you didn't get Mark Lewison's "Live Beatles" book with the flexi, this is the next best thing. (except there's no book).
2. MY BONNIE German intro version.
3. SWEET GEORGIA BROWN With Tony Sheridan taken from vinyl.
4. AIN'T SHE SWEET Stereo. Also from vinyl.
5. SOMEOTHER GUY The 9/5/62 acetate version destroyed by dubbing the ending in from a BBC version.
6. LEAVE MY KITTEN ALONE The mono take 1 false start edited onto the stereo "Sessions" take 2
7. HONEY DON'T another edited together piece of rectal cheese.
8. YESTERDAY Whoa! Wait a minute. Could this be take 2 (the CV) without the string overdubs? Why yes it could. A genuine new version that's never been bootied before! However, I am a bit mystified by a brief bit of Paul's vocal that seems to have been treated to ADT.

9. NORWEGIAN WOOD See my comments below.

10. GIRL Outfaked crap.

11. PAPERBACK WRITER More outfaked diarrhea.

12. STRAWBERRY FIELDS FOREVER see above.

13. CIRCLES Demo (ZZZ)

14. SOUR MILK SEA Demo (ZZZZZZ)

15. OB LA DI, OB LA DA Take 5 (ZZZZZZZZZZ)

16. HAPPINESS IS A WARM GUN Another outfaked. Fortunately it's only an excerpt so it's over quickly.

17. THE LONG AND WINDING ROAD Take 19 from 1/31/69

18. THE BALLAD OF JOHN AND YOKO With the count-in tacked on in living mono.

19. OH! DARLING Oh! My ears. I can't believe I'm still listening to this disc. The "Abbey Rd. NW" version but again, in mono.

20. LET IT BE Boy, aren't computers wonderful. Somebody managed to dub the CV guitar solo onto the "Get Back" version to create a new version with a double guitar solo. Get a life.

21. MEAN MR. MUSTARD / HER MAJESTY / POLYTHENE PAM / SHE CAME IN THROUGH THE BATHROOM WINDOW. Somebody digitally edited "Her Majesty" into an EXCERPT of the medley. I think I need an aspirin.

22. GET BACK REPRISE Lifted from the 1/2 speed mastered L.P. Now I think I need counseling.

Thank God it's over, now let's skip back to track #9, #9, #9, #9. I think that this is the never before available take 3 of Norwegian Wood. Unlike the other outfakes on this disc, none of the other available versions of Norwegian Wood could be used to make this version. There are guitars, drums, and tambourine only. No sitar and no bass. Lewison state in his book "Sessions" that there were only four takes and all but take 3 had sitar. Because the sitar is always present in both channels on the all of other versions. I don't see how this could have been outfaked.

It is difficult to believe that there could be two genuine Beatles studio alternate versions on this otherwise mediocre and useless disc.

Cover: B+

Packaging: C

Sound Quality: A-C

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This free compact disc is limited to just 500 copies, so you must order soon to reserve your copy. The CD contains the never-before-released Beatles' 1964 Hong Kong press conference. Supplies are limited. These are 'first come, first serve'. Don't delay because once they're gone - they're gone!



Songs, Pictures And Stories of the Fabulous Beatles Records on Vee-Jay

Review by Jeff Jerdon



Like most collectors of U.S. Beatles records know, the story of The Beatles on Vee-Jay label is perhaps one of the most intriguing, yet difficult and complex stories to make sense of.

How this independent Chicago based label that specialized in blues & gospel managed to turn 16 Beatles recordings into six 45-rpm singles, four 'oldies' singles, one EP, three variations of the first Beatles album, two variations of a compilation album containing only four Beatles songs and one elaborate double album combining The Beatles first album with a Four Seasons greatest hits collection is pretty amazing. But with every amazing story there lies a puzzle.

And with all the different and numerous label variations, counterfeits and etc, only adds to this complex story. That is until NOW.

Bruce Spizer's book finally sets the record straight once and for all. Contained in this elaborate 242 page hard-bound volume is

virtually everything the label released on The Beatles. Section One details the singles released on Vee-Jay and its subsidiary labels, Tollie and Oldies 45. Each is detailed in chronological order and features a full color picture of the record and sleeve along with info for each UK and US release date, chart positions, etc.

Section Two explores the albums in mono and stereo. The author indicated that it was not always possible to determine exact release dates, so the albums are listed in semi-chronological order. "Introducing The Beatles" was the first album released and was reissued numerous times. All detailed listing of this record (23 total) are featured. This section also contains an explanation on how to tell the difference between legit and counterfeit VJ Beatles albums.

Section Three focuses on the stories and histories of VJ and Capitol Records and how The Beatles ended up on both labels. The lawsuits involved are also covered.

This section also discusses the gold record awards presented by Vee-Jay to The Beatles as well as the huge royalty checks presented by Vee-Jay to Capitol in settlement of their litigation. Vee-Jay's trade journal advertising, promo material, and related memorabilia are also featured.

Section Four lists the various pressing plants and distributors, along with a select pictorial bibliography and complete checklist of the entire Vee-Jay Beatles catalog

All in all an incredible book! Highly recommended for the serious or casual Beatles fan. Priced around \$50. Limited to an edition of 2500 copies. Definitely seek this one out.

Until next time....'Do What Thou Wilt'.



Yellow Dog Is Resurrected: Was It Worth The Wait?

After a bout with European anti-bootleg authorities a number of months ago, Luxembourg's Yellow Dog Records and their subsidiaries (Black Dog & Yellow Cat) called it quits. The word was they did not want to run afoul of the law and, besides, their bootleg coffers were depleted. Stories abounded that they were returning (via Japan) with more LET IT BE film outtakes. That never happened. What did occur was the "CD-R Revolution" and the chance for Yellow Dog to resurface using that safety net.

The following three new Yellow Dog titles are the first of the promised new releases to come from this highly respected company. Let's give them a closer look and try to determine if they were worth the long wait.

THE QUARRY MEN & THE BEATLES: PUTTIN' ON THE STYLE Black Dog (BD 009) CD

- 1) Puttin' On The Style (Woolton, July 6, 1957)
- 2) Come Go With Me
- 3) Twenty Flight Rock
- 4) Raunchy
- 5) Think It Over
- 6) Three 30-Blues
- 7) If Your're Irish Come Into My Parlour
- 8) I Will Always Be In Love With You
- 9) I'll Follow The Sun
- 10) One After 909
- 11) Hello Little Girl
- 12) Kansas City/ Hey! Hey! Hey! Hey!
- 13) Some Other Guy
- 14) Medley: Red Hot/
- 15) Shimmy Like Kate/
- 16) Red Sails In The Sunset
- 17) Road Runner
- 18) Money (That's What I Want)
- 19) Beautiful Girl AKA Ramshackle Shake
- 20) Lovesick Blues
- 21) First Taste Of Love
- 22) Dizzy Miss Lizzy
- 23) I Saw Her Standing There
- 24) To Know Her Is To Love Her
- 25) A Taste Of Honey
- 26) I'm Talking About You
- 27) I'm Gonna Sit Right Down And Cry Over You
- 28) Twist And Shout

THE QUARRY MEN & THE BEATLES



- 29) Where Have You Been?
- 30) Message From The Star Club To The People Of The Cavern
- 31) Blue Moon Of Kentucky
- 32) Sweet Georgia Brown
- 33) My Bonnie
- 34) Swanee River
- 35) My Bonnie
- 36) Please Please Me

"Puttin' On The Style" is the only new piece on this disc; but don't get too excited because it is only 27 seconds long. I am quite certain the source of this short piece is the sampler tape that Sotheby's Auction House sent out to the bidders last year. The quality is poor, but what you would expect for the time it was taped and the technology available back then.

Tracks 2-7 are short bits of music and interviews. Tracks 8-11 are the common Liverpool 1960 songs. These are followed by two songs recorded at the Cavern on September 5, 1962. Next up are three very short bits of songs from the Star Club 1962. They total up to a whole 67 seconds!

Tracks 17-29 were lifted from the bootleg, ROADRUNNER reviewed in the last issue. "Blue Moon Of Kentucky" was recorded in 1995 by The Threeples. "Sweet Georgia Brown" is Tony Sheridan and The Beat Brothers in stereo. Also with Tony & The Beat Brothers are two versions of "My Bonnie" (with German & English intros) and "Swanee River". The disc closes out with "Please Please Me" recorded live in Washington, D.C. on February 11, 1964.

So, there you have it. A good collection of early songs from a wide variety of sources. Essential? No, not by a long shot. This collection rates a "B-" at best.

PAUL MCCARTNEY & CARL PERKINS: OLD FRIENDS FROM MONTSERRAT Yellow Cat (YC 064) CD

- 1) My Old Friend
- 2) Matchbox
- 3) Blue Suede Shoes
- 4) Honey Don't
- 5) Blue Suede Shoes
- 6) Paul McCartney
- 7) Yesterday
- 8) Golden Slumbers/Carry That Weight/The End
- 9) Grand Finale
- 10) Hey Jude
- 11) Encore: Kansas City/Hey! Hey! Hey!
- 12) Your True Love
- 13) Get It
- 14) My Old Friend
- 15) Maybellene
- 16) Talking about "Lend Me Your Comb"
- 17) Lend Me Your Comb
- 18) Wake Up Little Susie
- 19) Matchbox
- 20) blue Suede Shoes
- 21) "Les Paul" guitar picking

The disc opens with a previously unreleased outtake (though it has been bootlegged) of "My Old Friend" recorded in 1981 for the TUG OF WAR album. It is a charming song and one that deserves repeated listenings.

The next three songs are 1993 Macca and Band tour rehearsals which appeared on the "Oobu Joobu" series. Tracks 5-11 are from the Royal Albert Hall benefit concert for the survivors in Montserrat recorded September 15, 1997. Buy the video for these performances. Some of your money will go to help the volcano survivors in Montserrat.

From the "Go Cat Go" video come the remainder of the tracks. These are nice to hear but I suggest you get the video for the full impact of the music. And now that Carl Perkins has passed, that makes this music much more poignant.

Again, a nice collection of tracks focusing on Paul and Carl together (or on songs written by Carl); however, there is nothing new here for the seasoned collector. Essential? Sorry, I wish it were. This collection rates a "B".

FANthology: Parts 1 & 2

Yellow Dog (YD 068/69) 2 CD

FANTHOLOGY PART 1

- 1) I Saw Her Standing There
- 2) Bloopers Medley #1
- 3) If You're Irish Come Into My Parlour
- 4) Moonlight Bay
- 5) Bloopers Medley #2
- 6) This Boy
- 7) Poem By John Lennon
- 8) Xmas Greeting
- 9) Eleanor Rigby
- 10) Here, There And Everywhere
- 11) Strawberry Fields Forever
- 12) You Made Me Love You
- 13) Jessie's Dream
- 14) Christmas Time Is Here Again
- 15) I Will
- 16) Dera Dhun
- 17) Once Upon A Time/Yellow Submarine
- 18) Yellow Submarine
- 19) All Together Now
- 20) While My Guitar Gently Weeps
- 21) Medley #3
- 22) Revolution
- 23) By George! It's The David Frost Theme
- 24) Hey Jude
- 25) Two Of Us
- 26) The Long And Winding Road
- 27) Let It Be
- 28) Medley #4
- 29) The End
- 30) Free As A Bird

All of the above tracks come from the ANTHOLOGY Videos. The "Medleys" are all short bits and pieces pulled of the video soundtrack, so don't get too excited about those. Actually, there is little to get excited about on this disc. If you wanted to, you could do what Yellow Dog did and just go through the videos and tape the musical segments. Oh, boy. (Sigh!)

FANTHOLOGY PART 2

- 1) Kansas City/Hey! Hey! Hey! Hey!
- 2) Some Other Guy
- 3) About From Me To You
- 4) From Me To You
- 5) Till There Was You
- 6) Twist And Shout
- 7) She Loves You
- 8) Long Tall Sally
- 9) She Loves You

- 10) I Saw Her Standing There
- 11) Please Please Me
- 12) This Boy
- 13) Roll Over Beethoven
- 14) Can't Buy Me Love
- 15) Jimmy Nicol
- 16) All My Loving
- 17) You Can't Do That
- 18) Kansas City/Hey! Hey! Hey! Hey!
- 19) I'm A Loser
- 20) Everybody's Trying To Be My Baby
- 21) Paulie's Talking
- 22) I'm Down
- 23) She's A Woman
- 24) Act Naturally
- 25) Ticket To Ride
- 26) Twist And Shout
- 27) I Feel fine
- 28) Baby's In Black
- 29) I'm Down
- 30) Help!
- 31) Baby's In Black
- 32) Nowhere Man
- 33) Rock And Roll Music
- 34) Paperback Writer
- 35) Yesterday

PART 2 is a collection of the live tracks featured on the ANTHOLOGY video series. Many of these are incomplete performances. These include performances from: the Cavern Club in 1962, Royal Variety Performance in 1963, Stockholm 1963, Washington 1964, Ed Sullivan 1964, Around The Beatles 1964, Pollwinners 1964, Australia 1964, Shindig 1964, Paris 1965, Blackpool 1965, NME Poll Winners 1965, Blackpool 1965, Hollywood Bowl 1965, Shea 1965, Munich 1966, Japan 1966 and bits of interviews.

These discs are not breaking any new ground here; however, before I completely bash FANTHOLOGY, I should say that this collection does all the hard work of gathering all the musical pieces for us. Some collectors will appreciate that fact. As for me...here's my rating on the discs:

Material: C
Sound Quality: B+
Packaging: C+

Review By Renato Facconi

Paul McCartney

BEAUTIFUL NIGHT 1987 SESSION

(Beatle Boots Records) CD-R

** total time 18'42" **

*From the sessions with producer Phil Ramone and with members of Billy Joel's Band (1986 and 1987), with extra production by George Martin (1-7-1987), stereo (already released on "Now Hear This" Drifter CD 001, CD-R):
 "Beautiful Night" (Original version) (5'57"), recorded in New York on 21-8-1986, produced by Paul McCartney/Phil Ramone - McCartney: vocals, piano - Liberty Devitto: drums - Neil Jason: bass - David Brown: guitar - David Lebolt: Synths - longer than the 1997 CV, copyrighted on 21-8-1987).

*Wings Rehearsals, 1978 (already released on "Rock And Roll" Kintyre Records 043 CD and on "Now Hear This" Drifter CD 001, CD-R):

"Baby, You Do Your Daddy Wrong" (2'30", mono), "All In Love Is Fair" (1'27", stereo), "No Disgrace" (1'24", mono).

*From the sessions that produced the unreleased "One Hand Clapping" MPL documentary (probably recorded at EMI, Abbey Road Studios, autumn 1974, with Tuxedo Jazz Band overdubs done in New Orleans in February 1975), mono (already released on "And All The Rest" Blue Lake Records PMC 86 2-LP set and on "Now Hear This" Drifter CD 001, CD-R):
 "Baby Face" (1'06").

*From "Aspel & Co." TV show telecast 9-6-1984, live with Tracey Ullman and Mike Aspel, mono (already released on "Rough Cut Apple" ZUM 128/129 2-LP set and on "Now Hear This" Drifter CD 001, CD-R):
 "That'll Be The Day" (1'54").

*McCartney: from live in Southampton-Gaumont Cinema, 9-9-1975, mono:
 "The Long And Winding Road" (4'22").



ANTHROPOLOGY

(Silent Sea Productions SS-005) CD-R

** total time 72'36" **

*Recorded live in Liverpool- Cavern Club on 22-8-1962, for inclusion on a TV program called "Know The North". "Some Other Guy" was first aired on 6-11-1963 during "Scene At 6:30", Granada TV - audio was re-recorded on 5-9-1962), mono:

Bob Wooler's introduction + "Some Other Guy" + "We Want Pete" audience outro (2'09", live), introduction by McCartney + count-in + "Kansas City"/"Hey! Hey! Hey! Hey!" (1'04", with McCartney, Harrison and Brian Epstein talking over, incomplete).

* Live in Hamburg-Star Club 25-12-1962 (recorded by Adrian Barber of Kingsize Taylor & The Dominoes), mono: "Red Hot" (0'33", incomplete).

*EMI, London, Abbey Road studio 2, 17-10-1963, mono: engineer's & Lennon & McCartney introduction + count-in + "I Want To Hold Your Hand" take #1 (0'13", cut - incomplete) - engineer's introduction + dialogue + count-in + "I Want To Hold Your Hand" take #9 false start + dialogue + "I Want To Hold Your Hand" take #9 (0'33", cut - incomplete).

*From "Drop In", Swedish TV (recorded live in Gronska Lund, Stockholm-Narrentatern 30-10-1963) broadcast on 3-11-1963, presenter Klas Burling, mono: count-in + "I Saw Her Standing There" (2'45") - dialogue + "Long Tall Sally" (1'36") - dialogue + "Drop in" (0'17").

*Live in London- Prince of Wales Theatre 4-11-1963, from "The Royal Variety Performance" ATV aired on 10-11-1963, mono: "From Me To You" + McCartney's outro (2'04").

*EMI, Pathé Marconi Studios, Paris, 29-1-1964, stereo: engineer's introduction + "Sie Liebt Dich" take #13, edit piece take #10 (0'12", cut - incomplete, already released on "Come Together" FB 3 CD).

*Live in Washington D.C.-Coliseum, 11-2-1964 (from videotape), mono: McCartney's introduction + count-in + "I Saw Her Standing There" + McCartney's outro (3'35") - McCartney's introduction + "Please Please Me" (2'41") - McCartney's introduction + "She Loves You" (2'48").

*EMI, London, Abbey Road studio 2, 26-2-1964, mono: "I Should Have Known Better" [re-make] take #8 breakdown + dialogue + introduction by engineer (0'15", only the final part, incomplete), "I should have known better" [re-make] take #11 breakdown +

dialogue + engineer's introduction (0'15", only the final part, incomplete).

*EMI, London, Abbey Road studio 2, 26-2-1964, mono: "And I Love Her" take #11 breakdown + engineer's introduction + dialogue (0'13", only the final part, incomplete, already released on "Come Together" FAB 3 CD).

*EMI, London, Abbey Road studio 2, 27-2-1964, mono: count-in + "Tell Me Why" take #4 false start + dialogue (0'15").

*EMI, London, Abbey Road studio 2, 1-6-1964, mono: introduction by Lennon + count-in + "I'll Be Back" take #12 false start (0'11"), engineer's introduction + dialogue + count-in + "I'll Be Back" take #13 false start (0'12"), engineer's introduction + count-in + "I'll Be Back" take #14 false start (0'04"), announcer's introduction + dialogue (0'07").

*Live in Melbourne-Festival Hall 17-6-1964 (from radio broadcast), mono: "You Can't Do That" (2'39").

*EMI, London, Abbey Road studio 2, 14-8-1964, mono: engineer's introduction + "Mr. Moonlight" take #1 breakdown (0'11") - engineer's introduction + "Mr. Moonlight" take #13 (0'13", cut - incomplete).

*EMI, London, Abbey Road studio 2, 30-8-1964, mono: dialogue + engineer + "No Reply" take #1 breakdown + dialogue (0'41").

*EMI, London, Abbey Road studio 2, 29-8-1964, mono: dialogue + engineer's introduction + count-in + "What You're Doing" take #5 false start + dialogue (0'29").

*Live in Paris-Palais Des Sports (20-6-1965), evening show, mono: McCartney's introduction + "I'm A Loser" (2'52") - "Everybody's Trying To Be My Baby" (2'17").

*Live in Blackpool-ABC Theatre 1-8-1965 (from "Blackpool Night Out", ABC TV), mono: Starr's introduction + "Act Naturally" + dialogue (2'48").

*Released on BBC1 TV as "The Beatles at Shea Stadium", recorded live in New York-The William A. Shea Municipal Stadium (15-8-1965), incomplete (re-recordings and overdubs made in London's CTS Studios on 5-1-1966), mono: McCartney's introduction + "I Feel Fine" + dialogue (2'26", entirely new recording) - Lennon's introduction + "Baby's In Black" (2'53", new bass overdub) - count-in + "Help!" (2'29", entirely new recording), "I'm Down" (2'08", new bass + organ tracks).

*EMI, London, Abbey Road studio 3, 7-4-1966, mono: "Got To Get You Into My Life" take #5 (0'21", incomplete, only the final part of the song).

*Live in Munchen-Circus Krone (24-6-1966), from videotape, mono: count-in + "Nowhere Man" (2'07").

*Live in Tokyo-Nippon Budokan Hall 1-7-1966 afternoon, light suits in the video, originally recorded by NTV, mono: announcer's introduction + "Rock and Roll Music" (2'27") - "Yesterday" (2'05").

*EMI, Abbey Road studio 2, 17-2-1967, mono: "Being For The Benefit of Mr. Kite!" unknown early take, breakdown + dialogue (0'10", instrumental fragment, incomplete - already released on "Come Together" FAB 3 CD).

*EMI, Abbey Road studio 1, 25-6-1967, mono: "All You Need Is Love" rehearsals unknown take + dialogue (0'36"), a fragment, incomplete - already released on "Come Together" FAB 3 CD).

*EMI, Abbey Road studio 3, 5-6-1968, mono: "Don't Pass Me By" take #3 + dialogue (0'16", only the final part, incomplete - already released on "Dehra Dun" PCS 7270 CD).

*EMI, Abbey Road studio 2, 28-6-1968, mono: dialogue + "Good Night" unknown early take breakdown + dialogue (0'22", already released on "Dehra Dun" PCS 7270 CD).

*EMI, Abbey Road studio 2, 3/4-7-1968, stereo: Lennon's introduction + count-in + "Ob-la-di Ob-la-da" acoustic early take breakdown + outro by McCartney (0'30", already released on "Anthology Plus" Invasion Unlimited IU 9750-2 2-CD set).

*EMI, Abbey Road studio 2, 24-7-1968, stereo: "Sexy Sadie" take #28 breakdown + engineer's introduction + dialogue (0'23", only the final part, incomplete - already released on "Anthology Plus" Invasion Unlimited IU 9750-2 2-CD set).

*EMI, Abbey Road studio 2, 25-7-1968, mono: "While My Guitar Gently Weeps" take #1 + Harrison's outro (0'28", only the final part of the song, incomplete - much louder mix of the organ overdub).

*EMI, Abbey Road studio 2, 9-8-1968, mono: "Mother Nature's Son" unknown early take + McCartney's outro (0'15", only the final part, incomplete - already released on "Dehra Dun" PCS 7270 CD).

*EMI, Abbey Road studio 2, 14-8-1968, mono: engineer's introduction + "What's The New Mary Jane?" breakdown take #2 + Lennon's outro (0'33" - already released on "Anthology Plus" Invasion Unlimited IU 9750-2 2-CD set).

(Continued next page....)

(Continued from previous page)

*EMI, Abbey Road studio 2, 15-8-1968, mono: "Rocky Raccoon" take #10 + McCartney's outro (0'13", only the final part of the CV with outro added, incomplete).

*From "Frost on Sunday" London Weekend TV (aired on 8-9-1968, recorded at Twickenham Studios on 4-9-1968), mono: "By George! It's the David Frost theme" + David Frost introduction + "By George! It's the David Frost theme" + introduction by David Frost + "By George! It's the David Frost theme".... (only the very beginning of this). (0'58").

*Promo films for "Smothers Brothers" or "Top Of The Pops" and "Frost On Sunday" TV shows, The Beatles sing along to the CV backing tracks recorded at Twickenham 4-9-1968, mono: "Revolution" (3'20", the alternate take, unbroadcast).

*EMI, Abbey Road studio 2, 16-8-1968, mono: count-in + "I Will" unknown early take, false start (0'06", already released on "Dehra Dun" PCS 7270 CD).

*EMI, Abbey Road studio 1/2, 19-9-1968, mono: Harrison's introduction + count-in + "Piggies" unknown early take, breakdown (0'12", with "fuck" expletive - already released on "Anthology Plus" Invasion Unlimited IU 9750-2 2-CD set).

*EMI, Abbey Road studio 2, 25-7-1968 (?????), mono: dialogue (Harrison "You're very negative") + "While My Guitar Gently Weeps" excerpt (52).

*EMI, Abbey Road studio 2, 15-10-1968, stereo: "I'm So Tired" take #14 (0'13", incomplete, only the final part of the CV, with extra mumbling by Lennon).

*EMI, Abbey Road studio 1, 9-10-1968, mono: McCartney's introduction + "Why Don't We Do It In The Road?" take #5 (0'21", unused backing vocals overdub onto the CV, incomplete, a fragment - already released on "Dehra Dun" PCS 7270 CD).

*EMI, Abbey Road studio 2, 13-10-1968, stereo: "Julia" take #3 + Lennon's dialogue (0'16", a fragment of the ending of the CV with dialogue at the end, incomplete - already released on "Anthology Plus" Invasion Unlimited IU 9750-2 2-CD set).

*From "Get Back" sessions, Apple 25-1-1969, stereo: "For You Blue" (1'41", incomplete, fades in and fades out - already released on "Come Together" FAB 3 CD) - from "Get Back" sessions, Apple 29-1-1969, mono: guitar's riffs + dialogue with more guitar's riffs (McCartney, Harrison, Lennon, Yoko Ono: "I would like to go on the roof") (1'31", after DDSI 29.17).

*From "Get Back" sessions, Apple 30-1-1969, stereo: "Don't Let Me Down" (2'52", DDSI 30.3, incomplete, fades out - this is the version that appeared on the "Let It Be" film).

*From "Get Back" sessions, Apple 31-1-1969, stereo: "Let it be" take #27.B (4'00", DDSI 31.39 - already released on "Come Together" FAB 3 CD).

*Harrison & McCartney (with Starr): from "Anthology" TV show, nov 1995, (recorded at Friar Park, Henley on Thames, 23-6-1994), mono: "I Will" (fade is, incomplete), dialogue, "Dehra Dun" (0'53" - already released on "Come Together" FAB 3 CD).

Review by Steve Loveless

Wings: Japan Rehearsals

CD-R (no label)

Sound quality B+

Packaging D-

Printed on an ink jet printer

A collection of video tracks and harder to find material from previous boots. 1-8 sound like they are from a video soundtrack about the rehearsals for the 1980 Japan Wings tour. Not all songs are complete versions. These include: "Coming Up", "With A Little Luck", and "Got To Get You Into My Life".

9-11 are various interview bits about the bust, the Back To The Egg LP, etc. also from video. Tracks 12-14 ("Raining In My Heart", "It's So Easy", & "Bo Diddley") are from the Buddy Holly Week show at the Hammersmith Odeon 9/14/79. 15-20 are from a scratchy copy of the rare Eggs Up EP. These include "Old Siam Sir", "Maisie", "Arrow Thru Me", "Love Awake" & "Winter Rose".

21 is another interview bit.

22-24 are outtakes that you probably have.

25-29 are from the commercial Concert For Kampuchia LP.

A few bits and pieces that I didn't have before but hardly essential material. My copy doesn't want to track well.. I have to stop and start it frequently.

Review By Steve Loveless

Wings: Complete Downunder

2 CD's

Walrus Records (I think. At least there's a walrus rubber stamped on the disc)

Sound Quality C+

Packaging D-

The complete 1975 Melbourne show from Wings. Most of the show came out on "Highlights Downunder" a couple of years ago on Orange. This is lifted from a 'so so' video tape. It's a clean and reasonably well balanced soundboard recording. If it just wasn't for those annoying video glitches. You know, where the sound distorts horribly and it makes your butt cheeks tighten up. Not from the same source as "Highlights", as the tracks there do not have the distortions where this does. The glitches are not on every track, just enough of them to really get up your nose.

Disc 2 is filled out with a few tracks lifted from vinyl of a show in Perth. You can even hear the needle plop onto the record. Just like old times, eh? At least both discs are indexed, which is kind of a pain as those of you with CD-R's know.

I like to hear complete shows, too bad it just couldn't have come from a better source video.

The set also includes the live promo film versions of "Venus And Mars"/"Rock Show" and "Letting Go". First time on disc.

ODDS & SODDS

*LIVE FROM NEW YORK IT'S... (Golden Walrus GW 1998) CD. Highlights of George, Paul & Ringo on "Saturday Night Live".

*I LAUGH TO THINK HOW YOUNG WE WERE (No Label, NLR 9711) CD. Paul's recent rarities: "Return To Pepperland", "Love Comes Tumbling Down", "Beautiful Night", "P.S. Love Me Do" (2 versions) - all from Phil J Ramone sessions 1987. Early mix of "Somedays", "Flaming Pie" and "Young Boy" from "TFI Friday" TV show, "Flaming Pie" radio show bits, and "Bishopsgate" from TV program.

*NOW HEAR THIS (Drifter CD 001) has most of the above + the 1971 RAM promo disc and common live cuts from 1972.

Winter
1998

BELMO'S

Volume 12
Issue #59

BEATLEG NEWS

Since



1987

THE INTERNATIONAL NEWSLETTER FOR COLLECTORS

The Mac Attack Is Back

Two new superb releases from Vigotone feature Paul McCartney and Wings live in concert. Both are MUST HAVES for Macca fans and collectors.

Wings: Got Any Toothpicks?

(Madman - 72) CD 56:49

Listen up because this is the best sounding live material you will hear from the Wings' 1972 'Summer Tour Of Europe'. Vigotone (under the alter ego - Madman) have searched out the best tapes available and pressed them onto this excellent collection.

The disc opens with Linda asking the ubiquitous question, "Got any toothpicks?", and thus the source for one of the oddest titles yet for a bootleg. Here are the tracks:

- 1) Best Friend
- 2) Soily
- 3) I Am Your Singer
- 4) Seaside Woman
- 5) Say You Don't Mind
- 6) Henry's Blues
- 7) Give Ireland Back To The Irish
- 8) Cottonfields
- 9) My Love
- 10) Henry's Blues
- 11) 1882
- 12) Wild Life
- 13) Hi, Hi, Hi
- 14) Complaint To The Queen

Tracks 1 - 9 are from August 22, 1972, Antwerp, Belgium. Track 10 from August 20, 1972, Amsterdam, Holland. Tracks 11 - 13 are from August 21, 1972, The Hague, Holland. The last track is from August 20, 1972, taped for Dutch Radio.

In 1972 Wings was a band as is evidenced by the inclusion of songs by Denny Laine and Henry McCullough. The singing is a bit rough but that is part of the appeal of this



incarnation of Wings. Several of these tracks have been previously bootlegged, but these are the best sounding versions yet. It is a great disc and comes with an added bonus of three unused (I think!) toothpicks! A near perfect release except for the fact that there is little in the way of liner notes. Buy it!

Belmo's Rating:

Material: A

Sound Quality: A

Packaging: B

Last Flight: The Complete 1979 Glasgow Concert

(Vigotone VT-164/165) 2CD
Disc One (65:56)/ Disc Two (51:43)

Finally! The wait is over. As the title says this is the complete stereo master tape of Wings live in Glasgow in 1979. We've heard bits and pieces before, but now we have the entire show. And it is a good one. Here are the tracks:

DISC ONE:

- 1) Got To Get You Into My Life
- 2) Getting Closer
- 3) Every Night
- 4) Again and Again and Again
- 5) I've Had Enough
- 6) No Words
- 7) Cook Of The House
- 8) Old Siam, Sir
- 9) Maybe I'm Amazed
- 10) The Fool On The Hill
- 11) Let It Be
- 12) Hot As Sun
- 13) Spin It On
- 14) Twenty Flight Rock
- 15) Go Now
- 16) Arrow Through Me
- 17) Wonderful Christmastime

DISC TWO:

- 1) Coming UP
- 2) Goodnight Tonight
- 3) Yesterday
- 4) Mull Of Kintyre
- 5) Band On The Run

(Continued on page two.....)

(Continued from Page 1)

**BONUS TRACKS: CONCERTS FOR
THE PEOPLE OF KAMPUCHEA**

- 6) Got To Get You Into My Life
- 7) Every Night
- 8) Coming Up
- 9) Lucille
- 10) Let it Be
- 11) Rockestra Theme

The Glasgow show of December 17, 1979, is terrific and the sound quality is superb. Certainly worthy of an official release by Sir Paul. Disc two is filled out by Wings' Kampuchea Concert which is much less satisfying - performance speaking.

Vigotne did a very nice job on this piece. It comes housed in a full-color slipcase and includes a 32-page booklet filled with some great photos and decent liner notes. Certainly another MUST HAVE for all of us Macca fans and collectors.

Belmo's Rating:

Material: A

Sound Quality: A

Packaging: A



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"Bootlegs are illegal. We don't sell them (so don't ask!) - we only report what's in them."

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John Lennon: After The Remember

Masterfraction (MFCD 008/009)
Japanese 2CD CD1 (71:53)/CD2 (69:30)

The Masterfraction label (out of Japan) is known for finding rare stereo recordings and alternate takes of the Fab Four. This disc is no different. There are some real surprises here (that said, there are a few too many disappointments as well). The songs are:

DISC ONE:

- 1) Cold Turkey (acetate)
- 2) Well, Well, Well (take 4)
- 3) I Found Out (outtake)
- 4) Look At Me (outtake)
- 5) Remember (acetate)
- 6) Power To The People (alternate take)
- 7) Power To The People (alternate take)
- 8) Power To The People (rough mix)
- 9) God Save Us (acetate)
- 10) I'm The Greatest (demo)
- 11) I'm The Greatest (demo)
- 12) I Don't Wanna Be A Soldier (take 1)
- 13) Well (outtake)
- 14) Give Me Some Truth (alternate take)
- 15) How Do You Sleep (outtake)
- 16) How Do You Sleep (outtake)
- 17) How Do You Sleep (acetate)

DISC TWO:

- 1) Crippled Inside (take 2)
- 2) Oh Yoko! (take 9)
- 3) It's So Hard (take 2)
- 4) Imagine (outtake)
- 5) Happy Christmas (rough mix)
- 6) Woman Is The Nigger Of The World
- 7) Mind Games (alternate mix)
- 8) Bring On The Lucie (outtake)
- 9) Tight A\$ (alternate mix)
- 10) Intuition (alternate mix)
- 11) Only People (rough mix)
- 12) Out The Blue (alternate mix)
- 13) Meat City (alternate mix)
- 14) Rock N Roll People (take 5)
- 15) Sweet Little Sixteen (alternate mix)
- 16) You Can't Catch Me (outtake)
- 17) Goodnight Vienna (demo)
- 18) Laugh (acetate)

This is one of those sets which could have been a single CD and been rated a great release. Unfortunately, there is only about 30 minutes of new material spread out over the two discs. Thus, you will be paying somewhere in the range of \$2 per minute for new music. Yikes! The other bad news is that this set is very difficult to locate, though knockoffs are imminent. Already CD-R's are popping up on both Coasts.



The highlight, of course, is the 8' 10" complete version of "Remember". After the explosion on the commercial version you will remember that the track fades out and ends. To our great surprise the take actually continues on for another three and a half minutes. What follows is pure Lennon. He goes into some nonsensical rambling and singing which is really quite entertaining. I love it.

The only other new piece on this set is "How Do You Sleep" (Disc One - 17). Though new, there is nothing remarkable here. The rest of the two discs are filled out with common Lost Lennon material. To be fair, however, there are the occasional tracks here and there which are a bit longer (longer opening intros or endings which don't fade out as soon) and the sound is better on a few of the cuts as well. Still, it is hard to justify making this a double set. And there are no liner notes. Inexcusable.

Belmo's Rating:

Material: B-

Sound Quality: B+

Packaging: D

Subscription Info

Future copies of BBN can be purchased in advance for \$3 each (in the U.S. & Canada) or \$4 each elsewhere.

PLEASE NOTE:

The last issue of BBN will be #61, so do not send money for issues beyond that.

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Belmo Says A Few Words

Welcome to Issue #59. With just two issues left we are nearing the end of the long and winding road. I anticipate that the next issue will be out after the first of the year and then the final issue will be sent during early summer 1999. I have mixed feelings about ending BBN. It has been a part of my life since 1987 when I sent out the first issue. But the hey day of great Beatlegs are at an end and it is time to move on. Other projects call and my wife wants me to start helping around the house more!

Speaking of other projects, by the time you get this issue the new book that BBN contributing editor (Steve Loveless) and I have been working on for the past year will be in book stores. It is the most complete Jimi Hendrix discography ever put into print. It is called JIMI HENDRIX: EXPERIENCE THE MUSIC. I guarantee you that this book will knock your psychedelic socks off.

Lots of CD-Rs are now popping up everywhere and the standard for sound quality and packaging have been significantly lowered. I just can't bring myself to give these a full review, so about all I will do is mention them so that you know they are out there. Maybe someone should start up a newsletter and call it CD-RS FOR THE MASSES. With the new stand alone CD burners (Philips now have them for about \$500), anyone can make a CD. You don't even need a computer anymore. CD-Rs have replaced cassettes in the trading world.

That said, I am out of here. Till next time!

BBN BACK ISSUES

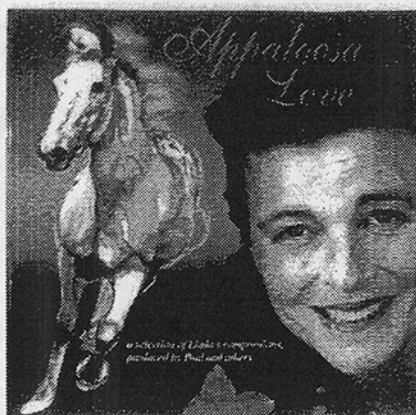
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Appaloosa Love

Linda McCartney

Yellow Cat (YC 065)

Anticipating the legit release from Paul McCartney is this collection from Yellow Cat of Linda's musical output. It is a very nice anthology of the music from 'Paul's inspiration.' And not so surprising, there are some very fine songs here.

- 1) Appaloosa Movement 1
 - 2) Appaloosa Movement 2
 - 3) Appaloosa Movement 3
 - 4) Seaside Woman #1
 - 5) B-Side To Seaside #1
 - 6) The Oriental Nightfish #1
 - 7) Wide Prairie
 - 8) New Orleans
 - 9) Sugartime
 - 10) Endless Days and Lonely Nights
 - 11) Love's Full Glory
 - 12) Peacocks
 - 13) Cow
 - 14) The White Coated Man #1
 - 15) Glass Menagerie Music For Glass Harmonica
 - 16) You Know You Are Such An Incredible Thing
 - 17) Seaside Woman #2
 - 18) B-Side To Seaside #2
 - 19) The Oriental Nightfish #2
 - 20) Wide Prairie #2
 - 21) The White Coated Man #2
 - 22) Appaloosa Jam #2
- Recommended for Macca completists. An enjoyable disc overall. Linda is certainly more listenable than Yoko Ono.

Belmo's Rating:

Material: B

Sound Quality: A

Packaging: B-

Ringo Starr & The Roundheads:

Live At The Bottom Line,

New York, May 12, 1998

Mighty Fishy (CD-R) 70'23"

The self-acclaimed "World's Greatest Drummer" performed at the Bottom Line with The Roundheads the night before his appearance on VH-1. Evidently there were many tape recorders in the audience as numerous CD-Rs of this show have been showing up from coast to coast. This one on Mighty Fishy records is one of the better sounding discs to appear so far.

The Concert:

- 1) With A Little Help From My Friends
 - 2) It Don't Come Easy
 - 3) I Was Walking
 - 4) Don't Pass Me By
 - 5) Back Off Boogaloo
 - 6) King Of Broken Hearts
 - 7) Octopus' Garden
 - 8) Photograph
 - 9) La De Da
 - 10) What In The World Would We Do
 - 11) Love Me Do
- Bonus Cuts:*
- 12) Private Property (Macca mix)
 - 13) You Never Know (from "Curly Sue" Soundtrack)
 - 14) Everyone Wins (B-side from "Time Takes Time" LP)
 - 15) Don't Be Cruel (same as above)

This is a very enjoyable disc to listen to. I have never been a big fan of Ringo's music, but this show is certainly fun. It is also notable because for the first time ever Ringo performs "Don't Pass Me By". I'm told there is a video of this show floating around but it has yet to pop up in trading circles.

On the tour front there are now CD-Rs of Ringo's European shows hitting the circuit. The sound on these vary from disc to disc and the discriminating collector should be careful before dishing out big bucks for these.

Belmo's Rating:

Material: A-

Sound Quality: B

Packaging: D



PEPPERLAND

Silent Sea Prod. (SS007/8) 2CDs



This two-disc set of "Sgt. Pepper" rarities and related items presents us with no new music, but does gather together in one place nearly every "Pepper" rarity available to collectors.

Disc One includes the BBC intros from the first airing of the album on BBC Radio back in 1967, all the outtakes, the demos and TV bits. This material had previously been bootlegged on "Secret Songs In Pepperland", "The Making Of Sgt. Pepper", the "Anthology" set, etc.

Disc Two includes the mono mix of the "Sgt. Pepper" album, mono mixes of "Only A Northern Song", "Baby You're A Rich Man", "All Together Now", "It's All Too Much", and "All You Need Is Love" (2 versions). Closing out the disc is the stereo mixing session of "A Day In The Life" (take 7).

Silent Sea is known for repackaging the music in a logical and listenable manner, and they have done a good job with this piece as well. The booklet is nicely done and has some rare photos included. If you want it all in one place, look no further than PEPPERLAND.

Belmo's Rating:

Material: B+

Sound Quality: A

Packaging: A

Rude Studio Demos 1980

The Fool On The Hog Hill (FHH CPD 001) The "Hog" folks have speed-corrected and re-equalized the Macca outtakes from the "Tug Of War" and "Pipes Of Peace" sessions. These sound quite good and are a definite upgrade from previous boots. Included are some rare bonus tracks: "New Moon Over Jamaica" demo, "Your School", "Return To

Revolver Mono Matrix 1

Masterfraction (MFCD 010/011)

Japanese 2CD

There are just two reasons to purchase this very expensive and hard-to-find set. Reason #1: If you don't already own a mono copy of the "Revolver" album.

Reason #2: To have a copy of the rare mono mix of "Tomorrow Never Knows" only released in Europe those many years ago.

Disc One features the mono mix of the "Revolver" album - nothing else.

Disc Two contains the following:

- 1) Paperback Writer
- 2) Paperback Writer
- 3) Paperback Writer
- 4) Taxman
- 5) Taxman
- 6) I'm Only Sleeping
- 7) I'm Only Sleeping
- 8) I'm Only Sleeping
- 9) Here There and Everywhere
- 10) And Your Bird Can Sing
- 11) Doctor Robert
- 12) Doctor Robert
- 13) Got To Get You Into My Life
- 14) Tomorrow Never Knows

This disc's "rarities" are nothing more than the common alternate mixes found on numerous collections. Disappointing. The only redeeming piece is "Tomorrow Never Knows" which is a difficult mix to find. The differences on this mix is that it has the vocals more up front and some of the backwards guitar solo is not here.

If you have \$60 to burn, then go ahead and get this set. Otherwise, I would recommend you save your money for something worthwhile.

Belmo's Rating:

Material: C

Sound Quality: B

Packaging: C-

Pepperland", and "I Keep On Believing" (listed here as "I Can't Write Another Song").

This is a nice disc but due to its obscure nature and lack of suitable distribution, you might have a rather difficult time locating this bootleg. Maybe someone like Vigotone or Silent Sea will find a way to repress this disc and make it more generally available for Macca collectors.

Veggie Pie

Paul and Linda McCartney

Manufacturer Unknown CD-R

This odd little piece gathers together some of Paul's "Flaming Pie" rarities and Linda's musical contributions.

- 1) Bishopgate Chat (from the album launch party)
- 2) Bishopgate (live from the launch party)
- 3) Flaming Pie (demo)
- 4) Young Boy (live on TFI Friday TV)
- 5) Flaming Pie (" ")
- 6) Calico Skies (video demo)
- 7) You're A Bastard (with Ringo)
- 8) Beautiful Night (track only)
- 9) Beautiful Night (horns & strings)
- 10) Young Boy (live on Oprah TV)
- 11) Flaming Pie (" ")
- 12) Calico Skies (Chris Reeves tribute TV)
- 13) Beautiful Night (album version)
- 14) Love This House (LM)
- 15) Atlantic Ocean (LM)
- 16) Broomstick (CV)
- 17) Looking For You (LM)
- 18) Love This House II (LM)
- 19) Atlantic Ocean II (LM)
- 20) Same Love
- 21) Love Came Tumbling Down
- 22) Cow (LM)
- 23) John Lennon's "flaming pie" explanation

This piece was reported to me by Tom Conner (loyal BBN subscriber). He says it is quite enjoyable and the highlight of the disc being the "Flaming Pie" demo. I have not heard this, so no 'Belmo's Rating' this time.

Upcoming Releases

***Walls and Bridges (Vigotone):**

This is to be a 3 CD set featuring all the known "Walls & Bridges" outtakes, demos and alternate mixes. I am sure it will be a worthy release as Vigotone always does a grand job. Release is set for November or December of 1998. Review in next issue.

***Full Gas Tank (Melvin Records):**

Using the Melvin moniker the bootleggers plan to release a box set which will include Macca's live performances and TV appearances from 1989 and 1990. More on this release as information becomes available.

The Complete Beatles on Silent Sea Productions

Silent Sea Productions continues their tradition of reissuing previously bootlegged material in a logical, chronological and improved sound format. And although these compact discs are CD-Rs, the quality of the pressings and the packaging is outstanding. Their availability seems to be nationwide and the price is \$25 per disc.

Let's take a look at these discs one by one...

The Beatles Complete: July 6, 1957 to April-May, 1960 (part 1)

July 6, 1957

1) Putting On The Style

Spring-Summer 1958

2) That'll Be The Day

3) In Spite Of All The Danger

April-May 1960 (part 1)

4) I'll Always Be In Love With You

5) unknown/Matchbox

6) Some Days

7) I Don't Need No Cigarette Boy (improv)

8) One After 909

9) One After 909

10) Cayenne

11) Hallelujah! I Love Her So

12) Johnny, Johnny (improv)

13) Hello Little Girl

14) That's When Your Heartaches Begin

15) Well Darling

16) You'll Be Mine

17) The World Is Waiting For The Sunrise

18) I'll Follow The Sun

19) You Must Write Everyday

20) Movin' and Groovin' Ramrod

21) Wild Cat

22) Wild Cat

23) Turn the Bitches Off (improv)

24) An Important Number (improv)

A fine set mostly culled from the "Wildcat" bootleg. As with all their releases, Silent Sea has corrected the speed when needed and cleaned up the sound.

The Beatles Complete: April-May, 1960 (pt 2) to June 24, 1961

April-May 1960 (part 2)

1) Instrumental Improvisation

2) Instrumental Improvisation

3) Instrumental Improvisation

4) That's The End (improv)

June 22-23, 1961

5) My Bonnie (German intro)

6) My Bonnie (English intro)

7) The Saints

8) Why

9) Cry For A Shadow

10) Nobody's Child

June 24, 1961

11) Ain't She Sweet

12) Take Out Some Insurance On Me



The Beatles Complete: January 1 to September 5, 1962

January 1, 1962

1) Like Dreamers Do

2) Money

3) Till There Was You

4) Sheik Of Araby

5) To Know Her Is To Love Her

6) Take Good Care Of My Baby

7) Memphis

8) Sure To Fall

9) Hello Little Girl

10) Three Cool Cats

11) Crying, Waiting, Hoping

12) Love Of The Loved

13) September In The Rain

14) Besame Mucho

15) Searchin'

March 7, 1962 (Teenager's Turn BBC)

16) Dream Baby

17) Memphis

18) Please Mr. Postman

May 24, 1962 (Beat Bros)

19) Sweet Georgia Brown

20) Swanee River

June 6, 1962 (Abbey Road Studios)

21) Besame Mucho

22) Love Me Do

June 11, 1962 (Here We Go BBC)

23) Ask Me Why

24) Besame Mucho

25) A Picture Of You

August 22, 1962 (Cavern Club)

26) Some Other Guy

September 4, 1962 (Abbey Road Studios)

27) How Do You Do It

September 5, 1962 (Cavern Club)

28) Some Other Guy

29) Kansas City/ Hey-Hey-Hey

This is an excellent disc - especially for the great job the bootleggers have done in correcting the sound and fixing some glitches found on previous boots.

The Beatles Complete: September 11 to December 21, 1962

September 11, 1962 (Abbey Road Studios)

1) Love Me Do

2) P. S. I Love You

3) Please Please Me

September 1962 (Cavern Club)

4) I Saw Her Standing There

5) One After 909

6) One After 909

7) Catswalk

8) Catswalk

October 27, 1962 (hospital chat BBC)

9) Beatles and Monty Lister chat

October 29, 1962 (People and Places TV)

10) A Taste Of Honey (partial)

November 26, 1962 (Abbey Road Studios)

11) Please Please Me

12) Ask Me Why

December 21, 1962 (Star Club)

13) A Taste Of Honey

14) Till There Was You

15) Where Have You Been All My Life

16) Interlude #1

17) Lend Me Your Comb

18) Your Feet Too Big

19) Talkin' About You

20) Interlude #2

21) To Know Her Is To Love Her

22) Everybody's Trying To Be My Baby

23) Interlude #3

24) Matchbox

25) Interlude #4

26) Little Queenie

27) Nothin' Shakin' (But The Leaves)

28) Interlude #5

29) Roll Over Beethoven

Another great disc - the Star Club material is much improved over the previously bootlegged concert known as "Mach Schau".

The Beatles Complete: December 25, 1962 to January 22 (a), 1963

December 25, 1962

1) Be Bop A Lula

2) I Saw Her Standing There

3) Hallelujah I Love Her So

4) Red Hot (partial)

5) Sheila

6) I'm Gonna Sit Right Down (partial)

7) Twist and Shout

8) Mr. Moonlight

9) Besame Mucho

10) Sweet Little Sixteen

11) Red Sails In The Sunset

12) I'm Talking About You

13) Roll Over Beethoven

16) Kansas City

17) Long Tall Sally

18) I Remember You (cont. next page)

(continued from page 5)

December 31, 1962

- 19) Road Runner
 - 20) The Hippy Hippy Shake
 - 21) A Taste Of Honey (partial)
 - 22) Money (That's What I Want)
 - 23) Reminiscing
 - 24) Ask Me Why
 - 25) I Saw Her Standing There
- Radio, January 22 (a), 1963
- 26) Some Other Guy
 - 27) Keep Your Hands Off My Baby
 - 28) Beautiful Dreamer

Silent Sea continues with their excellent work on restoring these recordings to their correct speed and generally improving the sound.

It will be interesting to see if Silent Sea continues releasing all the outtakes, live performances, radio and TV shows, etc. That would certainly be a major undertaking by any account.

Farewell To Clubland

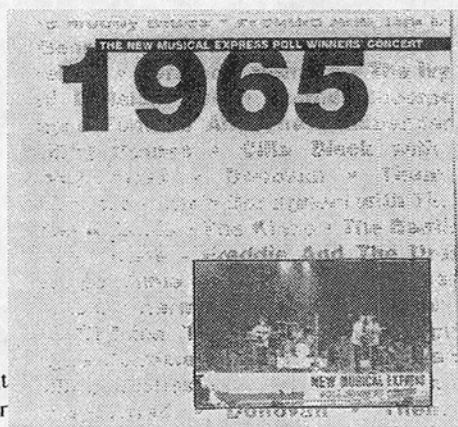
Silent Sea (SS006) CD

This is a compilation of 26 of the best-sounding tracks from the Star Club performances. Not essential and only for the completist. Try to acquire the previously reviewed discs.

ANOTHER BIG BUST



ICE (The CD News Authority) reports that a Spanish retailer was recently busted through its World Wide Web site. This has caused many bootleg retailers to close down their web sites or to change their addresses as a precaution. Many will now only sell product to established customers or via e-mail.



The New Musical Express Poll Winners' Concert 1965

Vigotone (VT-166/167) 2CD
Disc 1 (73:43)/ Disc 2 (73:38)

As the liner notes state: "The New Musical Express, the British music weekly with the largest circulation, staged a series of concerts in the sixties featuring artists who topped their popularity polls. The concerts, known as 'The Poll Winners' Concerts', were all held in Wembley. This two CD set documents the second to last Poll Winner Concert held on April 11, 1965 at Wembley Stadium. An edited version of this concert was screened on ABC TV and networked throughout the UK on April 18 of that year. This set was compiled from the soundtrack of the unedited master".

Seventeen different performers (including the Stones, Moody Blues, Donovan) are featured on these two discs. Of note to Beatles collectors are their performances of "I Feel Fine", "She's A Woman", "Baby's In Black", "Ticket To Ride", and "Long Tall Sally".

The sound quality is quite good throughout, even if some of the performances by a few of the groups are not so hot. Still, it is a window into an exciting period for rock music and as such is of some historical importance. Recommended only for the completist.

Belmo's Rating:

Material: B

Sound Quality: B+

Packaging: B

Some News Of Note

* The word is out that the Ringo sessions known as the "Chips Moman Tapes" are in the hands of a bootlegger and should be available in early spring. To refresh your memory these are the sessions where Ringo is drunk on his arse and are the ones he would later sue producer Chip Moman to regain control of. This would be quite the coup if these tapes are finally made public. You can bet Ringo will not be very happy when he finds out.

* Vigotone is planning a Christmas release of a refurbished "Beatles Christmas". They are said to have located a better tape source for these classic Beatles greetings. The disc will also include Yellow Dog's previously bootlegged outtakes and maybe some 'surprises'! No word on what those surprises might be.

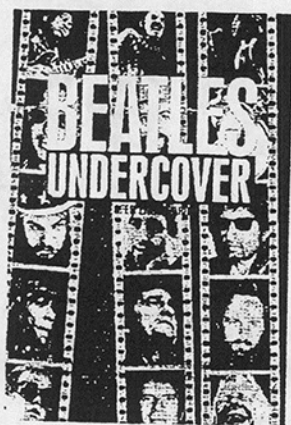
* George Harrison is making plans to begin work on a new Wilbury album. It is said he wants to include Carl Perkins' "One Of These Days" and "You Can't Run Away From The Blues". Supposedly he had visited Carl's son who loaned George four master tapes with these songs on them. It will be great to hear some new Harrison as it has been a long time since he has done any new music.

* Recently a rare acetate of "Your True Love" recently surfaced on which Carl Perkins and The Beatles played together on June 1, 1964. According to Record Collector magazine Carl had stopped by to visit The Beatles on the day they recorded "Matchbox". This would be a rare find indeed.

* There is a CD-R of Wings live in Philadelphia in 1976. Said to be an excellent audience tape of the complete show. Renato Facconi reports on dozens of new CD-Rs of Macca shows of varying quality. Most of these aren't worth pursuing.

* Avoid "The Wilbury's Complete Collection" on Tendolar from Japan. The sound sucks and many of the tracks are screwed up.

* There is a new Fireman disc now out. It features Paul McCartney and friends performing some space-age ambient music. If you remember, Paul released a disc a few years back of similar music which was not too well received. This disc, however, is much better and is even enjoyable. Of special note to all you perverts out there, is the nude photo of a well-endowed woman on the inside cover. It seems that Paul likes naked ladies as much as the next red-blooded male. Sorry, no room in this issue to reproduce the lovely lady!!! (Well, maybe, if you are real good...



Beatles Undercover

By Kristofer Engelhardt

A great new book by Beatles researcher Kristofer Engelhardt has been published by CG Publishing. This book is the complete history and record guide of The Beatles' musical contributions to over 220 artist's recordings.

Much of this important book was compiled from in-depth interviews conducted during the past eight years by the author. Engelhardt spoke with such luminaries as Tony Sheridan, Joe Cocker, Harry Nilsson, Cat Stevens, and numerous others.

The book also features over 75 previously unpublished photos and rare documents. As a very special bonus there is also a compact disc containing three previously unreleased recordings. Two were produced and arranged by John Lennon. These are "Let's Spend The Night Together" and "Answer Me, My Love" performed by Lori Burton and backed by Bomf (later called Dog Soldier). The third song was written and produced by John Lennon and is the infamous "Incantation" track. It is performed by Dog Soldier and Patrick Jude. All three songs were recorded at the Record Plant in 1975. Roy Cicala was also a producer of these songs.

This book is a must have for any collector worth their salt. It is sure to provide hours of informative reading and will certainly enlighten even the most fervent collector.

The book can be found in all the major book stores in your area. Pick up a copy - you can't go wrong with this great book!

JIMI HENDRIX: EXPERIENCE THE MUSIC

The new book by Belmo and Steve Loveless will be on the shelves at your local bookstores in time for Christmas. The two authors spent the past year compiling the data for this epic tome on the recordings of Jimi Hendrix. Read on...

This exhaustive work provides fans and collectors with the complete details of all of Jimi Hendrix's musical output and is the most comprehensive guide yet written on the recordings and films of Jimi. Nearly 650 titles (singles, LPs, CDs, promos and bootlegs) are included in the discography. Every song EVER recorded is listed and analyzed in the song index and includes over 4000 entries!

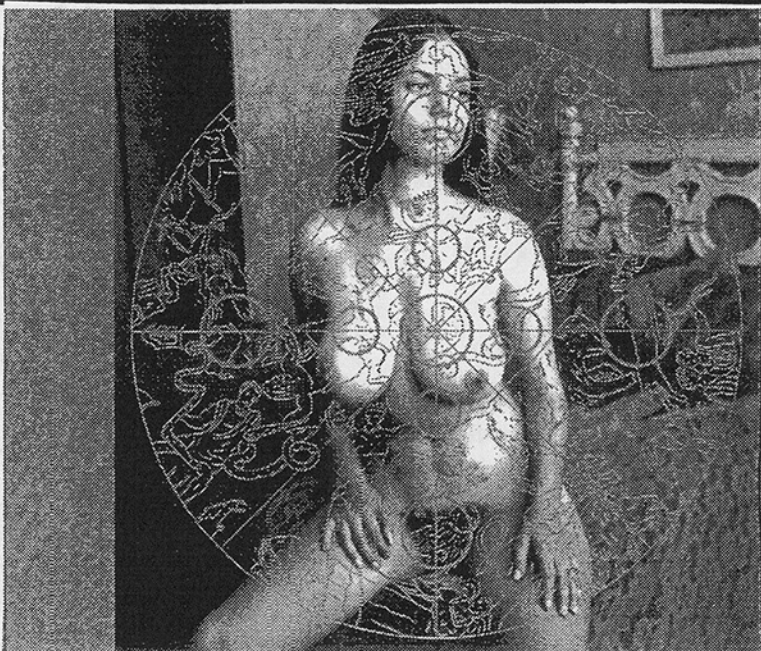
Exclusive and revealing interviews with Experience drummer NOEL REDDING, rock legend STEVE MILLER and guitar virtuosos JOE SATRIANI help unravel some of the mystery of Jimi Hendrix. Also included are photographs of rare album art, Jimi's extensive tour itinerary, a film/video discography, band lineups and much more.

Bob Walker, publisher and editor of HOT WACKS says: "This book is a truly unique reference about the recording life of a truly unique musician. Nowhere else will you find so much detailed information. Years of research have resulted in a must-have book for the novice and hardcore collector alike. If JIMI HENDRIX: EXPERIENCE THE MUSIC isn't on your book shelf, it should be!"



"I hear music in my head all the time. Sometimes it makes my brain throb and the room starts to turn. I feel I'm going mad. With this music we will paint pictures of earth and space so that the listener can be taken somewhere." Jimi Hendrix

Paul's "Fireman" insert!



Spring
1999

BELMO'S

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Issue # 60

BEATLEG NEWS

Since



1987

THE INTERNATIONAL NEWSLETTER FOR COLLECTORS

Macca & Elvis Together Again

Vigotone Scores Hit With New Costello/McCartney Compilation

The McCartney/MacManus Collaboration

(Vigotone VT-174) CD 56:24

What a find! This is one of the sweetest and most exciting new bootleg releases to come out in a long time. Who would have thought that we would get to hear the demos included on this disc. My hat is off to the Vigo folks for their resourcefulness. Wow.

Let's start off with a track listing:

Paul McCartney and Elvis Costello Demos

- 1) The Lovers That Never Were
- 2) Twenty Five Fingers
- 3) Tommy's Coming Home
- 4) So Like Candy
- 5) You Want Her Too
- 6) Playboy To A Man
- 7) Don't Be Careless Love
- 8) My Brave Face

Elvis Costello Demo

- 9) Veronica

Paul McCartney and Elvis Costello Live

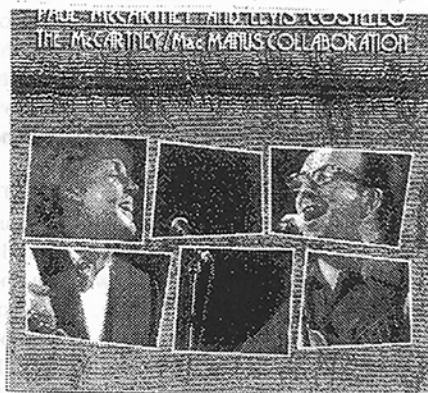
- 10) One After 909
- 11) Mistress And Maid
- 12) Pads, Paws and Claws
- 13) You Want Her Too
- 14) Shallow Grave

Paul McCartney and Elvis Costello

- 15) My Brave Face
- 16) That Day Is Done
- 17) Back On My Feet

Elvis Costello

- 18) Step Inside Love
- 19) You've Got To Hide Your Love Away



Certainly the most exciting tracks are the demos with Paul and Elvis rehearsing in 1988. The two Macs are accompanying themselves on guitar and piano as they sing solo and duet on these cuts. There is a freshness to these tracks which is sometimes lacking in the finished and overproduced product on the legit releases. And the two new tracks ('Twenty Five Fingers' and 'Tommy's Coming Home') are quite good. Why these were never released is beyond me. The last time I was this excited about a bootleg release was when the Harrison "All Things Must Pass" outtakes were released.

The Macca and Costello live songs are from the performance at the Saint James Palace in London on March 23, 1995. Previously bootlegged on "A ROYAL PERFORMANCE" (Strawberry Records).

The next two tracks are from Costello's performance at the Warner Bros Corporate Headquarters on April 26, 1989. Track 14 is from the Troubadour on May 14, 1996. Track 15 is from the video recorded in 1987 during the "Flowers In The Dirt" sessions.

Track 16 is of McCartney live in the studio from 1987. "Back On My Feet" is the B-Side of the single "Once Upon A Long Ago" (1987). The final two tracks are the bonus cuts from the Costello CD single: "You Tripped At Every Step" released in 1994.

This disc is one which is a definite MUST HAVE - be you just a McCartney fan or a Beatles fan. Lots of great music and in near perfect sound quality throughout.

The only thing missing are Costello's performances from the David Letterman Show which could easily have fit on this disc. Still, that is a small complaint and in now way takes away from the importance and enjoyment of this disc.

I cannot improve much on the way my good pal, Steve, described this record: "Sweet"! Buy this disc today.

Belmo's Rating:

Material: A

Sound Quality: A

Packaging: A

Comments: Bootlegs just don't get much better than this. Excellent stereo throughout. Find it and buy it before it disappears.

John Lennon: Listen To This

John Lennon: Listen To This
Vigotone (VT-175/176/177)
3CD Box Set & 32-page booklet

Disc One (1:12:29)

Record Plant Rehearsals (July 13, 1974)

- 1) Steel And Glass
- 2) Going Down On Love
- 3) Move Over Ms L
- 4) Surprise, Surprise (Sweet Bird Of Paradox)
- 5) Beef Jerky
- 6) Scared
- 7) Old Dirt Road
- 8) Bless You
- 9) Whatever Gets You Through The Night
- 10) Nobody Loves You (When You're Down And Out)

Alternate Takes And Rough Mixes (July 1974)

- 11) Move Over Ms L
- 12) Bless You
- 13) Beef Jerky

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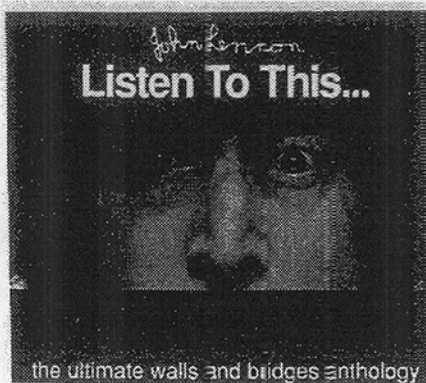
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"Bootlegs are illegal. We don't sell them (so don't ask!) - we only report what's in them."

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- 14) Whatever Gets You Through The Night
- 15) What You Got
- 16) Move Over Ms L
- 17) Whatever Gets You Through The Night
- 18) (It's All Da-Da-Da-Down To) Goodnight Vienna/ Under The Influence

Disc Two (1:05:06)

Record Plant Remix Session (July 21, 1974)

- 1) Bless You
- 2) Move Over Ms L
- 3) Scared
- 4) Surprise, Surprise (Sweet Bird Of Paradox)
- 5) Whatever Gets You Through The Night
- 6) Going Down On Love
- 7) Nobody Loves You (When You're Down And Out)
- 8) Whatever Gets You Through The Night/ Executive Privilege
- 9) What You Got
- 10) What You Got
- 11) What You Got
- 12) Old Dirt Road
- 13) Steel And Glass
- 14) #9 Dream
- 15) Old Dirt Road
- 16) Steel And Glass

Record Plant Monitor Mixes (July 1974)

- 14) #9 Dream
- 15) Old Dirt Road
- 16) Steel And Glass

Disc Three (1:13:01)

Home Recordings 1973-1974

- 1) #9 Dream
- 2) #9 Dream
- 3) Move Over Ms L
- 4) Move Over Ms L
- 5) Whatever Gets You Through The Night
- 6) Whatever Gets You Through The Night
- 7) Whatever Gets You Through The Night
- 8) What You Got
- 9) What You Got
- 10) Surprise, Surprise (Sweet Bird Of Paradox)

- 11) Surprise, Surprise (Sweet Bird Of Paradox)
- 12) Nobody Loves You (When You're Down And Out)
- 13) Going Down On Love
- 14) Going Down On Love
- 15) Going Down On Love
- 16) Going Down On Love
- 17) Steel And Glass
- 18) Improvisations / The Boat Song

After a several month delay, this much-anticipated release finally saw the light of day just in time for Christmas. For Lennon fans, this box set will be a welcome addition to their collections.

Vigotone has gathered together in one spot all the outtakes, demos, alternate mixes and studio sessions from the making of Lennon's 1974 WALLS AND BRIDGES album. The booklet is superb and has some great photos in it.

For many of us, this period was not Lennon at his best. Many of the songs are rather lackluster and uninspired; however, there are some real gems here. And hearing them in these initial stages is quite the treat. I won't be going into a track by track analysis; however, from what I can tell there are no new songs here. All seem to have been previously released.

Belmo's Rating:

Material: A

Sound Quality: A to B (Disc 3)

Packaging: A

Subscription Info

Future copies of BBN can be purchased in advance for \$3 each (in the U.S. & Canada) or \$4 each elsewhere.

PLEASE NOTE:

The last issue of BBN will be #61, so do not send money for issues beyond that.

As always, send money orders, checks (drawn on U.S. bank only) or cash to: Belmo Publishing, PO Box 17163, Ft. Mitchell, KY, Zip Code 41017, USA

A Word Or Two From The Editor

Hello Beatle Peedles. Here we are at the next to the last issue and Gracious Me...look at all the new releases. Who woulda thunk it! Let's hope the good news will continue well into the future.

I was had! In the last issue I reported that there was a tape of a song recently discovered of The Beatles and Carl Perkins from a studio session. Sorry, but it was an April Fool's joke which I fell for. I should have known it was too good to be true.

The Ringo boot of the 'Chips Moman Tape' has yet to surface. I don't know what the hold up is on that release. And the Lennon "Rock and Roll" box set is due out soon from the Vigotone label. I'll review that in my next (and last) issue which I'll be sending out this coming summer sometime.

Is there anything special you would like to see in the last issue? Is there some cool item or photo you want to submit for inclusion? Drop me a line and let me know what you have. I want to make the last issue one to remember.

As always, if you write me a letter and you want a personal reply, please send along a self-addressed stamped envelope. It will speed things along and it guarantees an answer. Also, do not ask me where you can buy bootlegs because I am not allowed to tell. Use your bean and look for ads in music publications or shop at record shows.

That is it for this issue. Have a great spring and give your loved one a big hug and kiss.

Belmo

BBN BACK ISSUES

Belmo's Beatleg News officially licensed back issues are now available from:

NUMBER 9 BOOKS
47 St. George's Ave. West
Wolstanton
Newcastle-under-Lyme
Staffordshire, ST5 8DF
England

Please send a large SASE or 2 IRC's for details. Mention what issues you are interested in and tell us you saw the ad in Belmo's Beatleg News. Thanks.

BEATLEG NEWS OF NOTE

***A curious CDR (on the Golden Walrus label) came my way recently. It is called "I'm Not Going To Die On You Folks Just Yet". It is a bootleg of some George Harrison rarities and offers little of note. The only bit on this lame disc is George's performance at the funeral for Carl Perkins. George sings "Your True Love" (and not very well). The rest of the disc is filled out with common material from Dick Cavett, the Rockabilly Sessions, and so forth. For hardcore collectors only.

***There was a bust at the LA Beatlegfest in November. I'm told two sellers got nabbed by the authorities, but the next day they were back to selling their goods.

***HAPPINESS (Feb 4-005) is a new disc out of Japan. It consists of 14 previously released and oft-booted songs and performances from Apple Studios and recorded from January 23-29. Most of the material can be found on the disc, "Jamming With Heather". And the disc concludes with a long jam featuring Yoko on voice. Youch.

***Silent Sea Productions has released their next disc of previously released material. This one consists of the sessions from February 11, 1963. Nothing new here. How long these people will continue this effort is unknown; however, it they continue to the end we could be looking at over 50 discs.

***WHITE SESSIONS is a four-disc collection of "White Album" outtakes, alternate takes, demos, alternate mixes, video tracks and so forth. So if you are looking for all that material in one package, this is the set for you. Cost is said to be \$100.

***There is a three-disc set of Ringo rarities called VERTICAL STORYTELLER. It compiles Ringo's many 1998 TV appearances, interviews and performances promoting his newest album, "Vertical Man".

***Beatles Book Monthly recently reported that Christies auctioned off a professionally recorded reel-to-reel tape of the Beatles at Gaumont Theatre on August 21, 1963. The tape contains 10 songs: "Roll Over Beethoven", "Thank You Girl", "Chains", "From Me To You", "A Taste Of Honey", "I Saw Her Standing There", "Baby It's You",

"Boys", "She Loves You" and "Twist And Shout". There is said to be little audience screaming as this show took place just prior to the time of the fanatical Beatlemania. This will be something to look forward to in the future.

***The rumor mill has it that The Beatles plan on releasing the George Martin mix of "Let It Be" and The Beatles at Shea Stadium something in the fall or early winter. Also rumored is another Anthology set which purportedly will contain the long version of "Helter Skelter". I'll believe it when I see it. ***Paul was quite pissed when he learned of the Linda McCartney bootleg which we reported on in the last issue. He is determined to find out who released it and then nail their asses to the wall.

***Alan of Illinois reports that a bootleg of some note has come into his possession. It is called THE BEATLES UPGRADED COLLECTION - HIGHLIGHTS on The Fool on Hog Hill label. This is a CD-R from Europe and was released last year. Total time is 73:11. Here are the tracks and some comments: 1) Shout - a longer stereo version than the one on The Anthology. Edited/remixed. 2) I'm A Loser - Take 2 - speed corrected. 3) That Means A Lot - Version 2 - speed corrected 4) Yesterday - Take 2 - speed corrected. Fake? 5) And Your Bird Can Sing - no laughing. 6) Strawberry Fields Forever - Take 1 - with backing vocals added 7) When I'm 64 - speed corrected 8) Strawberry Fields Forever - remake - speed corrected 9) Only A Northern Song - outtake - original speed 10) You Know My Name - complete version - edited/remixed 11) Your Mother Should Know - early mix - speed corrected 12) Across The Universe - Wildlife version 13) Sour Milk Sea - speed corrected 14) Helter Skelter/Gone Tomorrow Here Today/Blackbird - speed corrected 15) What About Brian Epstein? - with new backing 16) While My Guitar Gently Weeps - Take 1 - restored original ending 17) Not Guilty - restored ending 18) Gone Gone Gone - correct speed 19) Across The Universe - Spector mix 20) Mean Mr. Mustard/Her Majesty/Polythene Pam/Bathroom Window - restored medley 21) Free As A Bird - oopsed version - improved sound 22) Whatever Happened To - Lennon 23) India - Lennon

Will someone send Belmo a copy of this? Thanks!!!

Renato Reports From Italy

Beatles:

"LIVE IN JAPAN"

(Walrus 032) CD** total time 73'28"

1) Yuya Uchida: live in Tokyo-Nippon Budokan Hall 30-6-1966 - excellent mono: "Welcome Beatles" (3'45") - no Beatles).

2) Live in Tokyo-Nippon Budokan Hall 30-6-1966 - excellent mono, dark suits in the video - released on laser disc (CV) in Japan, originally recorded by NTV, complete:

Introduction by the announcer (1'12"), tuning + "Rock and Roll Music" (1'34"), "She's A Woman" (3'19"), introduction by Paul + "If I Needed Someone" (3'00"), introduction by John + "Day Tripper" (3'06"), "Baby's In Black" (2'39"), introduction by George + "I Feel Fine" (2'35"), introduction by George + "Yesterday" (2'28"), introduction by Paul + "I Wanna Be Your Man" (2'30"), introduction by John + count-in + "Nowhere Man" (2'28"), introduction by Paul + count-in + "Paperback Writer" (2'45"), introduction by Paul + "I'm Down" + announcer's outro (3'08").

3) Press conference in Tokyo-Hilton Hotel 30-6-1966, part 1:

interview (3'00"), performing at the Budokan Hall, their popularity in Asia - with translation in Japanese).

4) Live in Tokyo-Nippon Budokan Hall 1-7-1966 afternoon, very good mono: light suits in the video, originally recorded by NTV, complete:

introduction by the announcer (1'13"), tuning + "Rock and Roll Music" (1'33"), "She's A Woman" (3'12"), introduction by Paul + "If I Needed Someone" (2'50"), introduction by John + "Day Tripper" (3'07"), "Baby's In Black" (2'40"), introduction by George + "I Feel Fine" (2'26"), introduction by George + "Yesterday" (2'27"), introduction by Paul + "I Wanna Be Your Man" (2'30"), introduction by John + count-in + "Nowhere Man" (2'38"), introduction by Paul + count-in + "Paperback Writer" (2'39"), introduction by Paul + "I'm Down" (2'23").

5) Press conference in Tokyo-Hilton Hotel, 30-6-1966, part 2: interview (6'21"), traveling abroad, rating their music, popularity, entertainers, why people come and see the Beatles, hysterical response, success, what will they do when they will grow-up, doing something else in Tokyo).

McCartney:

"VENUS AND MARS - THE ROUGH MIX"

(Bell Bottom BB035) CD

** Made in Japan - Total time 73'36" **

"Venus And Mars" rough mix - "Venus And Mars" sessions: Abbey Road Studios nov. 1974, New Orleans-Sea Saint Studios from 16-1-1975 to 24-2-1975, Los Angeles-Wally Heider Studio March 1975 (already released on "Venus And Mars Are Alright Tonight Vol. 1 & 2" No Pig NP 1906-1/2), stereo:

"Venus and Mars" (1'24"), riffs + "Rock Show" (5'44"), chat + count-in + "Love in Song" (3'11"), "You Gave Me The Answer" (2'13"), "Magneto and Titanium Man" (3'15"), "Letting Go" (4'30"), "Medicine Jar" (3'32"), Jimmy McCulloch), "Venus and Mars (reprise)" (2'12"), "Spirits of Ancient Egypt" (3'08"), Denny Laine & Paul McCartney), riffs + count-in + "Call Me Back Again" (5'09"), already released on "Played To Press" A Library Product 2327 CD), introduction by McCartney + "Listen To What The Man Said" (4'07"), "Treat Her Gently/Lonely Old People" (4'30"), "Crossroads Theme" (0'59").

"Venus And Mars" early sessions: Abbey Road Studios nov. 1974 (with Geoff Britton on drums) (before the New Orleans-Sea Saint Studios from 16-1-1975 to 24-2-1975, and the Los Angeles-Wally Heider Studio.

overdubs) (already released on "Venus And Mars Are Alright Tonight Vol. 1" No Pig NP 1906-1), stereo:

"Venus and Mars" + talking (1'31"), riffs + count-in + "Rock Show" (5'36"), count-in + "Love in Song" (3'06"), "Letting go" (5'46"), "Venus and Mars (reprise)" (1'44"), "Medicine Jar" (3'14"), Jimmy McCulloch), count-in + "Listen To What The Man Said" (3'56")/"Treat Her Gently/Lonely Old People" (4'13")/"Crossroads Theme" (0'36").



Lennon:

"LENNON RENUMBERS" (Bell Bottom BB 022) CD

** Made in Japan - total time 54'56" **

John & Yoko with Frank Zappa & The Mothers of Invention Live in New York-Fillmore East, 6-6-1971 - unedited version from soundboard, complete, mono: announcer's introduction + introduction by Lennon + count-in + "Well (Baby Please Don't Go)" (7'53"), "Jamrag" (5'36"), "Scumbag" (6'06"), "Au" (3'24").

- Home recording, slide guitar early demo, with Yoko Ono, early 1969 ?, mono: "Woman Is The Nigger Of The World" (0'56").

- John Lennon, Yoko Ono & The Elephant's Memory Plastic Ono Band: "Sometime in New York City" sessions, March 1972, New York-Record Plant East, with Phil Spector producing, stereo: count-in + "Woman Is The Nigger Of The World" (5'36"), alternate mix, longer than the CV, fades out).

- Phil Ochs with John on slide guitar, recorded before the concert for John Sinclair in a hotel in Ann Arbor, Michigan, 10-12-1971, mono: chat + "Chords of Fame" (4'09").

- from Willowbrook "One To One" concert rehearsals, with Yoko Ono and The Elephant's Memory Band, New York-Butterfly Studios, 18/21/22-8-1972: introduction by Lennon + count-in + "Well Well Well" (5'31", mono) - "Hound Dog"/"Long Tall Sally" (5'17", stereo).

- Dakota, acoustic performance, ala Bob Dylan, seventies, mono: "Too Much Monkey Business"/"Subterranean Homesick Blues" (1'15").

- Dakota, acoustic guitar, seventies, mono: "Brown-eyed Handsome Man"/"Get Back" (slow version) (1'37"), "Brown-eyed Handsome Man"/"Get Back" (fast version) + outro by Lennon (1'09").

- from Willowbrook "One To One" concert rehearsals (from "Goodnight Vienna" Dakota Records DR 6975 LP), with Yoko Ono and The Elephant's Memory Band, New York-Butterfly Studios, 18/21/22-8-1972, mono: riffs + "Tequila" (4'20"), "Bunny hop" jam).

- from Israeli radio with Akiva Noff, acoustic guitar renditions, Amsterdam, March 1969, mono: "Hava negilia" + chat + "I want you (she's so heavy)" (1'19"), "Hello Israel" - count-in + "Jerusalem" (0'39").

More News From Renato

McCartney:

"FLAMING PIE SHOW - DISC 1" [no label] CD-R

** Total time 73'52" **

- "Flaming Pie Special", WXRT Radio, USA, 25-5-1997, stereo: Flaming Pie radio show - DJ Intro (WXRT) (0'52"), This is the Flaming Pie show
- "Flaming Pie" (2'23"), Would you like to come around my studio? (3'58"), Paul talks about "Young Boy" (2'26"), "Young Boy" (3'40"), Paul demonstrates the harpsichord (0'39"), Paul talks about "Heaven on a Sunday" (2'11"), "Heave on a Sunday" (4'15"), Paul talks about "Souvenir" (2'30"), "Souvenir" (3'25"), Paul demonstrates the electric spinette (1'03"), Paul demonstrates the bass of Elvis Presley (2'13"), "The Song We Were Singing" (3'46"), Ringo and Paul talk: "Great Day" (2'13"), Paul talks about drumming and "Really Love You" (3'11"), "Really Love You" (5'11"), Paul talks about "The World Tonight" (1'01"), "The World Tonight" (3'45"), Spanish guitar: "Blackbird"; Paul talks about "Somedays" (4'24"), "Somedays" (4'06"), Paul talks about "If You Wanna" (0'56"), "If You Wanna" (4'19"), Paul talks about Epiphone guitar (1'58"), "Little Willow" (2'54"), Paul talks about moog synthesizers (0'51"), Paul talks about "Used To Be Bad" (2'03"), "Used To Be Bad" (3'39").

McCartney:

"FLAMING PIE SHOW + MORE DISC 2" [no label] CD-R

** Total time 74'07" **

- "Flaming Pie Special", WXRT Radio, USA, 25-5-1997, stereo: Paul reminisces (2'18"), "Calico Skys" (2'26"), Paul talks about "Beautiful Night" (2'29"), "Beautiful Night" (5'00"), Paul talks about "Flaming Pie" (1'29"), outro and credits (1'00"), WXRT outro (0'17").
- "Rock Etcetera", DLF German radio, with Christiane Rebmann, 21-7-1997, stereo: DLF Rock Et Cetera - Paul McCartney im Gespräch (0'35"), Paul McCartney im Gespräch - Tell 1 (5'20"), Paul McCartney im Gespräch - Tell 2 (2'20"), Paul McCartney im Gespräch - Tell 3 (5'38"), Paul McCartney im Gespräch - Tell 4 (3'00"), Paul McCartney im Gespräch - Tell 5 (1'28"), Paul McCartney im Gespräch - Tell 6 (4'57"), Paul

McCartney im Gespräch - Tell 7 (3'48"), Paul McCartney im Gespräch - Outro (0'14").

- Live in London-Royal Albert Hall "Music For Montserrat" - Sky Box Office, 15-9-1997, stereo: Music for Montserrat - George Martin intro (1'28"), introduction by McCartney + "Yesterday" (3'02"), introduction by McCartney + "Golden Slumbers" (1'35")/"Carry That Weight" (1'35")/"The End" (3'34"), George Martin's thank you's (1'29"), "Hey Jude" (6'28"), "Kansas City" (4'46"), Thank you and good night (0'27").
- "Welle Fidelitas: Vormittag", with Christian Simon, (recorded at Abbey Road Studios on 27-5-1997, 2 pm - aired from 23-6-1997 until 4-7-1997), stereo. Welle Fidelitas jingle (0'11"), Sonntagstreff Spezial - intro (1'45"), Intro part 2 (1'51"), Jingle - "Hallo hierspricht Paul McCartney ..." (0'22"), Paul intro (0'25"), Paul: "Jetzt kommt der Verkehrsfunk" (0'04"), Nach der Beatles Anthology ... (0'37"), Jetzt kommen Nachrichten (0'04"), Telefonaubruf "Buckingham Palace" (0'16"), Hallo, hierspricht Paul McCartney ... (0'04"), Flammenkuchen (0'21"), Paul über "Young Boy" (0'20"), Welle Fidelitas Jingle + Paul persönlich (0'14"), Nachrichten / Verkehrsfunk (0'04"), Das war meine Radioshow ... (0'18").

Beatles:

"FROM ME TO YOU" (DPRO-79971) CD-R

** Made in Japan - Total time 50'35" **

- EMI, Abbey Road studio 2, 5-3-1963, stereo: engineer's introduction + chat & count-in + "From Me To You" take #11 (edit piece #4), engineer's introduction + "From Me To You" take #12 false start (edit piece #5), engineer's introduction + chat & count-in + "From Me To You" take #13 (edit piece #6).
- EMI, Abbey Road studio 2, 11-2-1963, stereo: "Do You Want To Know A Secret" take #7 (harmony vocal and percussion overdub onto take #6) + chat.
- EMI, Abbey Road studio 2, 16-4-1964, stereo: engineer's introduction + chat & count-in + "A Hard Day's Night" take #2 false start, engineer's introduction + chat & count-in + "A Hard Day's Night" take #3 false start, chat & count-in + "A Hard Day's Night" take #3.

- EMI, Abbey Road studio 2, 11-2-1963, stereo: chat & riffs + engineer's introduction + "I Saw Her Standing There" take #2 false start + count-in + "I Saw Her Standing There" breakdown (edit piece take #4), chat + engineer's introduction + chat & riffs + count-in + "I Saw Her Standing There" take #2 breakdown (edit piece take #5) + chat.
- EMI, Abbey Road studio 2, 5-3-1963, stereo: chat + engineer's introduction + "Thank You Girl" take #6 (edit piece #7), engineer's introduction + riffs & chat + "Thank You Girl" take #6 (edit piece #8), riffs & chat + engineer's introduction + "Thank You Girl" take #6 (edit piece #10), engineer's introduction + rehearsal & chat + "Thank You Girl" take #6 (edit piece #11), engineer's introduction + chat + "Thank You Girl" take #6 (edit piece #12), engineer's introduction + chat + "Thank You Girl" take #6 (edit piece #13).

- EMI, Abbey Road studio 2, 14-8-1964, stereo: count-in + "Leave My Kitten Alone" false start take #4 (?) + outro by Lennon, count-in + engineer's introduction + "Leave My Kitten Alone" take #5 (with the guitar solo inserted from take -#3).

- EMI Abbey Road studio 2, 12-10-1965, from acetate (a shorter version already appeared on "Arrive Without Aging" Vigotone VT 6869 CD), mono: "Run For Your Life" (end of previous take) + engineer's introduction + "Run For Your Life" take #5 (with different lead vocals by Lennon and without backing vocals).

- EMI, Abbey Road studio 2, 18/22-10-1965, mono: "In My Life" take #3 (new, early mix of the CV, found on John's tapes).
- EMI, Abbey Road studio 2, 18/22-10-1965, stereo: "In My Life" take #3 (new, a different mix of the CV).

- Weybridge, acoustic guitar demos, late 1965/early 1966, mono: "She Said, She Said" breakdown (new), chat & riffs + "She Said, She Said" breakdown (new), chat + "She Said, She Said" (incomplete, but longer than the version already released on "Lost Lennon Tapes - Vol. 24" Bag Records BAG 5096 LP)

- from "Abbey Road" sessions, EMI, Abbey Road studio 2, "The Long One/Huge Melody" - 30-7-1969 mix - part 2, stereo: "Golden Slumbers/Carry That Weight" remix #1 take #17 (with much longer drums and guitar session at the end -

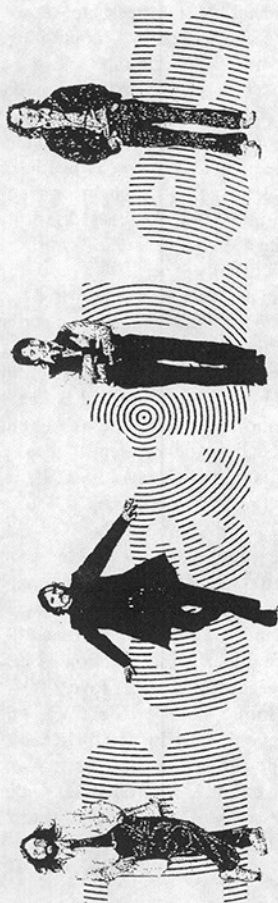
(Continued page 6)

(continued from page 5)

- a fake? a different mix?), "The end" remix #1 take #7.

This is probably the most interesting item. Among already released songs, it contains a few unheard before gems: two different mixes of "In My Life" + the complete version of "Run For Your Life" take #5 with different Lennon's vocals and without the backing vocals by the other Beatles (an incomplete version has been already bootied before, but this version is complete) + 2 very short unheard before "She Said, She Said" home demos by Lennon (which are mentioned as unreleased on Doug Sulpy's book) which are just before the only "She Said, She Said" home demo that already surfaced on "The Lost Lennon Tapes".

There's also this version, which is a little longer here than the bootied version. There's also an alleged elongated version of "Golden Slumbers/Carry That Weight"/"The End", but it is possible this is only a fake.



Beatles:

"MAKING OF GET BACK" (YW-

003.004) 2-CD set

** Made in Japan **

** Disc 1 - Total time 49'16" **

- from "Get Back" Sessions, Twickenham, 7-1-1969: "Get Back" (1'56").
- from "Get Back" Sessions, Twickenham, 9-1-1969: "Get Back" (3'46", "Don't dig no Pakistanis" version).
- from "Get Back" Sessions, Twickenham, 10-1-1969: "Get Back" (2'11").
- from "Get Back" Sessions, Twickenham, 13-1-1969: "Get Back" (0'34").
- from "Get Back" Sessions, Twickenham, 13-1-1969: "Get Back" (0'17").
- from "Get Back" Sessions, Twickenham, 13-1-1969: "Get Back" (2'48").
- from "Get Back" Sessions, Twickenham, 13-1-1969: "Get Back" (2'23").
- from "Get Back" Sessions, Apple, 23-1-1969: "Get Back" (17'30").
- from "Get Back" Sessions, Apple, 23-1-1969: "Get Back" (11'35").
- from "Get Back" Sessions, Apple, 23-1-1969: "Get Back" (3'40").
- from "Get Back" Sessions, Apple, 23-1-1969: "Get Back" (2'36").

** Disc 2 - Total time 60'06" **

- from "Get Back" Sessions, Apple, 24-1-1969: "Get Back" (1'25").
- from "Get Back" Sessions, Apple, 24-1-1969: "Get Back" (1'39").
- from "Get Back" Sessions, Apple, 24-1-1969: "Get Back" (4'18").
- from "Get Back" Sessions, Apple, 24-1-1969: "Get Back" (0'30").
- from "Get Back" Sessions, Apple, 24-1-1969: "Get Back" (2'45").
- from "Get Back" Sessions, Apple, 24-1-1969: "Get Back" (2'49").

- from "Get Back" Sessions, Apple, 24-1-1969: "Get Back" (11'12").

- from "Get Back" Sessions, Apple, 24-1-1969: "Get Back" (1'34").
- from "Get Back" Sessions, Apple, 24-1-1969: "Get Back" (6'02").
- from "Get Back" Sessions, Apple, 27-1-1969: "Get Back" (0'25").
- from "Get Back" Sessions, Apple, 27-1-1969: "Get back" (2'12", "Geh raus" version).
- from "Get Back" Sessions, Apple, 27-1-1969: "Get Back" (2'53").
- from "Get Back" Sessions, Apple, 28-1-1969: "Get Back" (0'34").
- from "Get Back" Sessions, Apple, 28-1-1969: "Get Back" (0'39").
- from "Get Back" Sessions, Apple, 28-1-1969: "Get Back" (0'24").
- from "Get Back" Sessions, Apple, 28-1-1969: "Get Back" (0'35").
- from "Get Back" Sessions, Apple, 30-1-1969, "Roof Top Concert", version 1 & 2: "Get Back" (7'15").
- from "Get Back" Sessions, Apple, 30-1-1969, "Roof Top Concert", version 3 false start: "Get Back" (0'18").
- from "Get Back" Sessions, Apple, 30-1-1969, "Roof Top Concert", version 4: "Get Back" (3'15").
- from "Get Back" Sessions, Apple, 30-1-1969, "Roof Top Concert", version 4, from "Anthology": "Get Back" (3'06").
- from "Get Back" Sessions, Apple, 27/28-1-1969, 7" single version (George Martin mix): "Get Back" (3'10").
- from "Get Back" Sessions, Apple, 27/28-1-1969, LP version (Phil Spector mix): "Get back" (3'06").
- from "Get Back" Sessions, Apple, -1-1969: "Get Back" (1'26").

Beatles:

MAKING OF DON'T LET ME DOWN

(Y W-005.006) 2-CD set

** Made in Japan **

** Disc 1 - Total time 70'09" **

- demo, 1968:

"Don't let me down" (2'56").

- demo, 1968:

"Don't let me down" (2'11").

- from "Get Back" Sessions, Twickenham, 2-1-1969:

"Don't let me down" (7'54").

- from "Get Back" Sessions, Twickenham, 2-1-1969:

"Don't let me down" (13'21").

- from "Get Back" Sessions, Twickenham, 2-1-1969:

"Don't let me down" (22'39").

- from "Get Back" Sessions, Twickenham, 3-1-1969:

"Don't let me down" (2'10").

- from "Get Back" Sessions, Twickenham, 3-1-1969:

"Don't let me down" (3'09").

- from "Get Back" Sessions, Twickenham, 3-1-1969:

"Don't let me down" (0'51").

- from "Get Back" Sessions, Twickenham, 6-1-1969: "Don't let me down" (14'58").

** Disc 2 - Total time 72'38" **

- from "Get Back" Sessions, Twickenham, 6-1-1969:

"Don't let me down" (22'36").

- from "Get Back" Sessions, Twickenham, 7-1-1969:

"Don't let me down" (12'44").

- from "Get Back" Sessions, Twickenham, 7-1-1969:

"Don't let me down" (0'30").

- from "Get Back" Sessions, Twickenham, 8-1-1969:

"Don't let me down" (3'19").

- from "Get Back" Sessions, Twickenham, 8-1-1969:

"Don't let me down" (0'39").

- from "Get Back" Sessions, Twickenham, 9-1-1969:

"Don't let me down" (3'37").

- from "Get Back" Sessions, Twickenham, 10-1-1969:

"Don't let me down" (3'38").

- from "Get Back" Sessions, Apple, 22-1-1969:

"Don't let me down" (1'30").

- from "Get Back" Sessions, Apple, 22-1-1969, unreleased "Get Back" LP,

Glyn Johns mix:

"Don't let me down" (5'23").

- from "Get Back" Sessions, Apple, 22-1-1969:

"Don't let me down" (0'37").

- from "Get Back" Sessions, Apple, 28-1-1969, 7" single version (George

Martin mix):

"Don't let me down" (3'32").

- from "Get Back" Sessions, Apple, 30-1-1969, "Roof Top Concert",

version 1:

"Don't let me down" (3'22").

- from "Get Back" Sessions, Apple, 30-1-1969, "Roof Top Concert",

version 2:

"Don't let me down" (3'45").

Beatles:

HELP! ORIGINAL MIX

(Master Fraction MFC 012/013) 2-CD set

** Made in Japan **

** Disc 1 - total time 68'28" **

- CV's, mono mix:

"Help!" (2'24"), "The night before" (2'36"), "You've got to hide your love away" (2'13"), "I need you" (2'32"), "Another girl" (2'09"), "You're going to lose that girl" (2'22"), "Ticket to ride" (3'09"), "Act naturally" (2'33"), "It's only love" (2'00"), "You like me too much" (2'38"), "Tell me what you see" (2'40"), "I've just seen a face" (2'08"), "Yesterday" (2'08"), "Dizzy iss Lizzy" (2'57").

- CV's, stereo mix:

"Help!" (2'22"), "The night before" (2'33"), "You've got to hide your love away" (2'09"), "I need you" (2'29"), "Another girl" (2'07"), "You're going to lose that girl" (2'18"), "Ticket to ride" (3'10"), "Act naturally" (2'30"), "It's only love" (1'56"), "You like me too much" (2'37"), "Tell me what you see" (2'38"), "I've just seen a face" (2'05"), "Yesterday" (2'06"), "Dizzy Miss Lizzy" (2'59").

** Disc 2 - total time 74'00" **

- CV's, Capitol stereo mix:

"007 Theme"/"Help!" (2'39"), "Ticket to ride" (3'07"), "Yes it is" (2'43").

- CV's, original film version:

"Help!" (2'21"), "Ticket to ride" (3'11").

- EMI, Abbey Road studio 2, 15-2-1965:

"Ticket to ride" (3'14"), extended version and dry mix of take #2, the CV - already released on "Ultra Rare Trax Vol. 3" The Swingin' Pig Records TSP-CD-025 CD). - EMI Abbey Road studio 2, 16-2-1965 (already released on "The Ultimate Collection - Vol. 3" Yellow Dog YDB 301/302/303 4-CD set), stereo:

count-in + "Yes it is" take #1 complete (2'57"), engineer's introduction + count-in + "Yes it is" take #2 breakdown (1'23", "string broken" - also released on "Anthology 2" CV), engineer's introduction + count-in + "Yes it is" take #3 false start (0'14"), engineer's introduction + count-in + "Yes it is" take #4 false start (0'20"), engineer's introduction + talking + "Yes it is" take #5 false start (0'30"), count-in + "Yes it is" take #5 false start (0'14"), engineer's introduction + count-in + "Yes it is" take #6 false start (0'14"), engineer's introduction + "Yes it is" take #7 breakdown

(1'13"), engineer's introduction + count-in + "Yes it is" take #8 false start (0'20"), count-in + "Yes it is" take #9 complete with low vocals (2'43"), engineer's introduction + count-in + "Yes it is" take #10 false start (0'16"), engineer's introduction + rehearsal + count-in + "Yes it is" take #14 (2'51").

- EMI, Abbey Road studio 2, 13-4-1965 (already released on "The Ultimate Collection - Vol. 3" Yellow Dog YDB 301/302/303 4-CD set), stereo: engineer's introduction + count-in + "Help!" take #1 instrumental backing track breakdown (0'26", "string broken"), engineer's introduction & riffs + count-in + "Help!" take #2 instrumental backing track breakdown (0'38"), engineer's introduction + count-in + "Help!" take #3 instrumental backing track breakdown (1'01"), engineer's introduction + talking + (1'19") ("Help!" take #4 instrumental backing track missing, this one already released on "Abbey Road Show 1983" Sight and Sound Experience ARS83-2 CD), engineer's introduction + count-in + "Help!" take #5 instrumental backing track complete (2'49"), engineers' introduction + riffs + count-in + "Help!" take #6 instrumental backing track breakdown (0'42"), engineer's introduction + tuning + count-in + "Help!" take #7 instrumental backing track breakdown (2'31"), engineer's introduction + tuning + count-in + "Help!" take #8 instrumental backing track breakdown (0'27"), engineer's introduction + count-in + "Help!" take #9 (vocal overdub onto take #4) complete (2'23"), engineer's introduction + count-in + "Help!" take #10 (vocal overdub onto take #4) complete (2'26"), engineer's introduction + count-in + "Help!" take #11 (vocal overdub onto take #4) breakdown (0'19"), engineer's introduction + count-in + "Help!" take #12 (vocal overdub onto take #4) complete (2'27"), riffs + "Help!" take #13 (2'20").

- from a 78rpm acetate prepared for "Help!" the film, 20-4-1965 (new to disc), mono: engineer's introduction + synchro beep + "Help!" take #12, remix mono #3 (2'25"), engineer's introduction + synchro beep + "The night before" take #2, remix mono (2'39"), the CV), engineer's introduction + synchro beep + "I need you" take #5, remix mono (2'40"), the CV), engineer's introduction + synchro beep + "Ticket to ride" take #2, remix mono #1 (3'13"), the CV), engineer's introduction + synchro beep + "You like me too much" take #8, remix mono (2'46"), the CV), engineer's introduction + synchro beep + "Yes it is" take #14, remix mono (2'55"), the CV), engineer's introduction + count-in + "You've got to hide your love away" take #9, remix mono (2'18"), the CV), engineer's introduction + introduction by Lennon + count-in + "Another girl" take #1, remix mono (2'13"), the CV), engineer's introduction + count-in + "You're going to lose that girl" take #3, remix mono (2'57"), the CV).

Thanks to Renato for these in-depth reviews!!!

Fall
1999

BELMO'S

Volume 12
Issue # 61

BEATLEG NEWS

Since



1987

THE INTERNATIONAL NEWSLETTER FOR COLLECTORS

Vigotone Unearths Rare Artifacts

John Barrett Tapes Send Shockwaves Through EMI & Apple

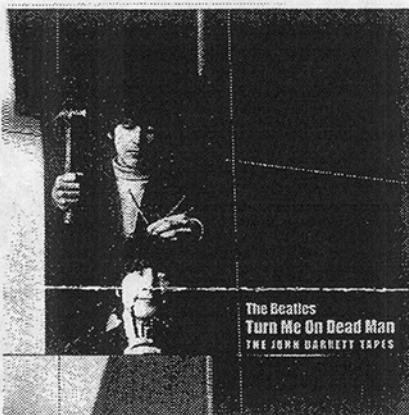
Former Abbey Road Engineer John Barrett (now deceased) was given unlimited access to the vaults at EMI in 1982 with the purpose of cataloguing The Beatles' recordings..

Barrett was given the job by studio manager Ken Townsend for two reasons: first, because no one really knew what was in the vaults; and second, Barrett was recently diagnosed with cancer and Townsend thought it would keep Barrett occupied.

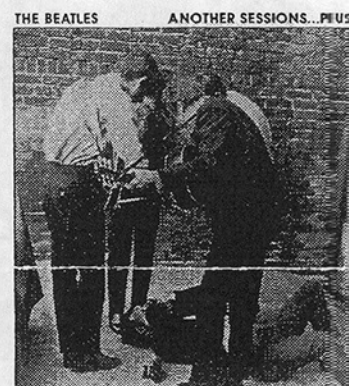
Barrett spend the next several months listening to the studio tapes and making detailed catalogs of the music on those tapes. (Wouldn't that've been a job we all would have loved?!) He also compiled tapes for the upcoming Abbey Road media show which was to be used while the studios were undergoing renovations. Barrett also made numerous tapes of the more interesting tracks he came across - even to the point of mixing his own versions of the songs he found. He even went so far as to mix stereo versions of some of the tracks.

Copies of some of these tapes were given to Roger Scott who would use these tracks for the Abbey Road show and for the 12-hour radio show called SGT. PEPPER'S LONELY HEARTS CLUB BAND. As we know, these songs eventually found their way onto the bootlegs, THE BEATLES ABBEY ROADSTUDIOTOUR and NOT FOR SALE on the NEMS label in 1985.

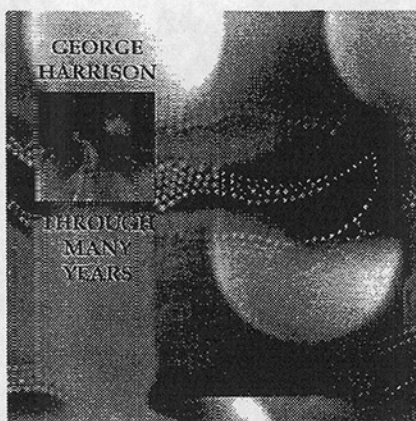
Barrett died in 1984 and so did not see the fruits of his labor. However, copies of his many tapes leaked out and eventually ended up on the now infamous ULTRA RARE TRAX on Swingin' Pig and on the UNSURPASSED MASTERS series on Yellow Dog.



TURN ME ON DEAD MAN



ANOTHER SESSION...PLUS



GEORGE HARRISON:
THROUGH THE YEARS



GET BACK:
THE GLYN JOHNS
FINAL COMPILATION

(Story continued on page 2)

THE JOHN BARRETT TAPES

The source of the tapes which were released by Swingin' Pig and Yellow Dog had been the object of debate for a number of years. In BLACK MARKET BEATLES Jim Berkenstadt and I surmised that the studio engineers were responsible for the leaks and certainly not Mark Lewisohn whose book THE BEATLES RECORDING SESSIONS was released just prior to the ULTRA RARE TRAX. That Barrett's tapes are the source of these bootlegs now proves out our theory.

The next question is: How did these tapes reach the bootleggers? We may never know the answer, but it really doesn't matter. What matters is that we are now hearing more of these tapes and I'm told there will be more releases in the future. Strawberry Records was set to release a multi-disc set similar to Vigotones with some additional cuts; however, they were busted in Europe this past summer and their releases will no doubt be delayed for some time. Vigotone is said to have these extra tapes (some say up to ten hours worth - with a couple of hours not previously heard) and will be releasing them some time soon. Let's hope so.

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"Bootlegs are illegal. We don't sell them (so don't ask!) - we only report what's in them."

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Turn Me On Dead Man: The John Barrett Tapes

Vigotone (VT - 178/179) 2-CDs/ 16-page booklet/ slipcase

According to the liner notes, the music on these discs were taken from the original Barrett cassette dubs and all are completely different mixes, significant upgrades or previously unissued songs. Now, let's take an indepth look at these releases...

Disc One: 60:00

- 1) FROM ME TO YOU (1: 56) - stereo mix of the mono 45 with harmonica and Paul's count in.
- 2) FROM ME TO YOU (1: 59) - 1982 stereo mix with "DaDaDa" intro and no harmonica.
- 3) THANK YOU GIRL (2: 08) - stereo mix of mono 45
- 4) THANK YOU GIRL (2: 02) - unechoed stereo version
- 5) ONE AFTER 909 (2: 48) - take 2, 1982 mono mix
- 6) SHE LOVES YOU (2: 22) - 1966 stereo remix #1
- 7) SHE LOVES YOU (2: 25) - 1966 stereo remix #2. Remixes 1 & 2 were done for the UK album, A COLLECTION OF BEATLES OLDIES (BUT GOODIES).
- 8) THIS BOY (2: 24) - 1966 stereo remix #15. Mixed for OLDIES album but not used.
- 9) I'M A LOSER (2: 23) - 1982 stereo remix.
- 10) MR. MOONLIGHT (2: 32) - 1982 stereo remix, take 4. Same take as on ANTHOLOGY but a different mix.
- 11) WHAT YOU'RE DOING (2: 03) - take 11, previously unreleased.
- 12) THAT MEANS A LOT (2: 47) - stereo, take 1
- 13) THAT MEANS A LOT (2: 26) - edit piece
- 14) THAT MEANS A LOT (2: 30) - 1965 mono reverb mix
- 15) THAT MEANS A LOT (1: 12) - take 20, stereo
- 16) THAT MEANS A LOT (2: 13) - take 21, stereo
- 17) THAT MEANS A LOT (2: 23) - take 23
- 18) THAT MEANS A LOT (1: 46) - take 24, stereo
- 19) THAT MEANS A LOT (2: 55) - test
- 20) HELP! (2: 17) - take 8, instrumental
- 21) NORWEGIAN WOOD (2: 10) - take 1, with slate and studio chat.
- 22) NORWEGIAN WOOD (2: 27) - take 2, stereo upgrade
- 23) 12-BAR ORIGINAL (3: 32) - take 1
- 24) 12-BAR ORIGINAL (6: 48) - take 2, stereo upgrade with slate
- 25) PAPERBACK WRITER (2: 17) - 1982 stereo remix.

- 26) RAIN (2: 52) - 1982 stereo remix
- 27) TOMORROW NEVER KNOWS (3: 01) - Mono mix #11. Not from Barrett tapes. Sound upgrade.

The highlights from Disc One are the stereo versions of FROM ME TO YOU, SHE LOVES YOU, and THIS BOY. Also, the never-before-heard take of WHAT YOU'RE DOING is excellent and quite entertaining as we hear the slate, some studio chat and a false ending. A super rarity with some great vocals from Paul and John. This should have been included on ANTHOLOGY.

Plenty of versions of THAT MEANS A LOT but none are that good or exciting. Takes 20 and 21 were previously unreleased. The singing sucks - probably because The Beatles didn't think much of the song either.

NORWEGIAN WOOD (take 1) has some previously unheard studio chat and the slate. Both takes are upgrades in sound. PAPERBACK WRITER and RAIN have some noticeable differences in placement of vocals and instruments. Very nice stereo.

TOMORROW NEVER KNOWS is from the first pressing of the UK mono mix of REVOLVER. While this has been previously bootlegged, the sound here is a very nice upgrade and is an interesting alternate mix that many of us are used to hearing.

Disc Two: 57:11

- 1) STRAWBERRY FIELDS FOREVER (3: 11) - take 7, mono mix. complete with count in.
- 2) STRAWBERRY FIELDS FOREVER (3: 06) - take 26, mono mix with new vocal
- 3) PENNY LANE (3: 08) - mono mix with complete oboe version
- 4) PENNY LANE (2: 59) - mono mix 10.
- 5) PENNY LANE (2: 59) - 1982 stereo remix
- 6) A DAY IN THE LIFE (5: 07) - 1982 stereo remix
- 7) HELLO GOODBYE (3: 21) - 1982 stereo remix

Turn Me On Dead Man (continued from page 2)

- 8) LADY MADONNA (2: 17) - 1982 stereo remix without the sax overdub
- 9) HEY JUDE (2:40) - 1982 stereo remix
- 10) WHAT'S THE NEW MARY JANE (6: 05) - 1982 stereo remix
- 11) STEP INSIDE LOVE (1: 31) - 1982 unedited stereo mix.
- 12) LOS PARANOIAS (3: 56) - 1982 unedited stereo mix.
- 13) THE WAY YOU LOOK TONIGHT (1:11) - 1982 stereo mix of previously unreleased song.
- 14) CAN YOU TAKE ME BACK? (1: 16) 1982 stereo mix - the long version.
- 15) SHAKE, RATTLE AND ROLL (2: 03) 1982 stereo mix
- 16) MEDLEY: KANSAS CITY/ MISS ANN/ LAWDY MISS CLAWDY (3: 54) - 1982 stereo mix
- 17) BLUE SUEDE SHOES (2: 16) - 1982 stereo mix
- 18) NOT FADE AWAY (3: 52) - 1982 stereo mix - previously unreleased.
- 19) BECAUSE (2: 16) - 1982 stereo remix.

A look at Disc 2 reveals some excellent rarities and upgrades. STRAWBERRY FIELDS FOREVER (take 26) features a rough Lennon vocal over the 'orchestral version'. It is the first appearance of the complete vocal in this form. Worthy.

PENNY LANE is new in that it is the 'oboe only' version previously unheard until now. It also includes some studio noises and the count in. I like this a lot. PENNY LANE (mono mix 10) is slightly different and the last PENNY LANE is the 'non-trumpet ending' prepared for the Abbey Road Show in 1985.

BBN BACK ISSUES

Belmo's Beatleg News officially licensed back issues are now available from:

NUMBER 9 BOOKS
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Wolstanton
Newcastle-under-Lyme
Staffordshire, ST5 8DF
England

Please send a large SASE or 2 IRC's for details. Mention what issues you are interested in and tell us you saw the ad in Belmo's Beatleg News. Thanks.

A DAY IN THE LIFE features Lennon's count in and thus has the clean guitar intro instead of the cross-faded LP version. HELLO GOODBYE has some minor mix differences and LADY MADONNA does not include any saxophone overdubs.

STEP INSIDE LOVE, LOS PARANOIAS, CAN YOU TAKE ME BACK? and THE WAY YOU LOOK TONIGHT were all recorded on September 16, 1968, for the WHITE ALBUM. While STEP INSIDE LOVE and LOS PARANOIAS were found combined together on ANTHOLOGY, they are presented here in their complete forms.

THE WAY YOU LOOK TONIGHT is new to disc and is Paul playing around with the lyrics of a tune similar to I WILL. It is an excellent song and one Paul should have followed up on.

The real treat here is the complete version of CAN YOU TAKE ME BACK? which was found as an edited link track between CRY BABY CRY and REVOLUTION #9 on the WHITE ALBUM. What a great bit of music. Now, where is the long version of HELTER SKELTER?!!!!

Tracks 15 - 18 were all recorded in January 1969 for the GET BACK project. These are presented here for the first time and are enjoyable rockers. All are in stereo.

BECAUSE has been heard before but not quite in this way. This mix features vocals-only for half the song, with the synthesizer coming in at the "love is old, love is new" section, but features a new mix throughout the track. Excellent stereo sound.

TURN ME ON DEAD MAN is the first new exciting release to come out in a long time and is one which should definitely be in your collection.

Belmo's Rating:

Material: A

Sound Quality: A

Packaging: A



Get Back: The Glyn Johns Final Compilation Vigotone (VT- 182) 54:32

Unheard before now is the second and final Glyn Johns mix of the GET BACK album. Most of us are familiar with his first mix which has been bootlegged on numerous bootlegs - the best being AS NATURE INTENDED. The most notable differences from the two mixes are found on I MEMINE and ACROSS THE UNIVERSE.

Here, then, is the track listing for GET BACK (version two) mixed by Glyn Johns at Olympic Sound Studios, Studio One, 117 Church Road, London, England on January 5, 1970.

- 1) THE ONE AFTER 909 (3: 05)
 - 2) ROCKER (:46)
 - 3) SAVE THE LAST DANCE FOR ME (1: 36)
 - 4) DON'T LET ME DOWN (3: 47)
 - 5) DIG A PONY (4: 04)
 - 6) I'VE GOT A FEELING (2:53)
 - 7) GET BACK (3: 10)
 - 8) LET IT BE (4: 06)
 - 9) FOR YOU BLUE (2: 53)
 - 10) TWO OF US (3: 24)
 - 11) MAGGIE MAE (:42)
 - 12) DIG IT (4: 12)
 - 13) THE LONG AND WINDING ROAD (3: 39)
 - 14) I MEMINE (1: 46)
 - 15) ACROSS THE UNIVERSE (3: 29)
 - 16) GET BACK - reprise (:41)
- Bonus Tracks:
- 17) TEDDY BOY (5: 45)
 - 18) TEDDY BOY (4: 29)

I MEMINE is the unedited version complete with some chat between George and Ringo. ACROSS THE UNIVERSE is actually the World Wildlife release from 1968; however, Johns mixed out the backing vocals and added studio chat to create the illusion that this was a new recording. Two versions of TEDDY BOY have been added as bonus tracks (both previously released).

Recommended for completists.

Belmo's Rating:

Material: B+

Sound Quality: A-

Packaging: A

TRUE MASTERS

BOX 1

Geritol Records

(DPRO 79973-1,2,3,4,) 4CD Box

This box set from Roaring Mouse (aka: Geritol) is a quick knockoff of the Barrett Tapes but with some major differences - mostly negative.

DISC ONE:

The Beatles At Abbey Road Studios

This disc includes the songs from the Abbey Road Studio Tour and portions of the talkover. The sound quality is excellent and is said (in the liner notes) to have come from the master tapes of that show.

The unfortunate thing is that many of the songs are incomplete - just as at the show. Also, the talkover covers portions of the beginnings and ends of songs. To make matters worse, even the talkovers (which in themselves are interesting) are edited.

So we must ask ourselves this question: Why? Why even release this show in such a chopped a form? I can't answer that question. But I will tell you this - purchase the Vigotone version instead. Vigotone's disc has all the songs complete and in superb sound quality.

DISC TWO:

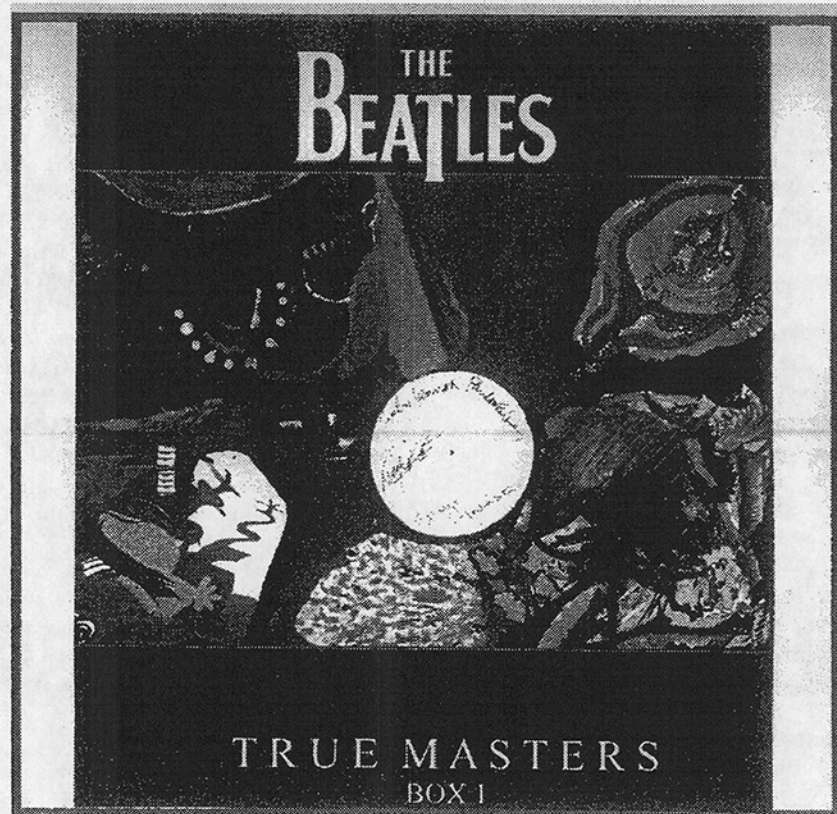
The Glyn Johns GET BACK Mix

This disc is nearly identical with the Vigotone release as reviewed on page 3. The main differences are that this disc is missing LET IT BE and the two bonus tracks. Again, if you have the Vigotone release you are in good shape. This is nothing on this disc which is essential

DISC THREE:

Lennon, Starr And Harrison

This is the first disc of the set which offers a few new items. The first two tracks are called SLOW BLUES and FAST ROCKER. These are both instrumentals featuring Yoko Ono wailing away to some instrumentation by The Beatles. The liner notes don't say, but I am assuming that these two recordings are from the GET BACK film tapings of 1969. I cannot say that these excite me much. These do not appear on Vigotone's THROUGH THE YEARS release and I can certainly understand why.



Two new Ringo tracks grace this disc: WINE WOMEN, LOUD SONGS and COOCHY COOCHY. The first track has a country feel to it and is most likely an outtake from BEAUCOUPS OF BLUES. COOCHY COOCHY is an alternate version of that song. Two very cool Starr gems.

DERRA DERRA DOON is an alternate take of what is found on the Vigotone release. The lyrics seem more complete though you can tell George is still trying to work out the song. GOPALA is a different and longer version than that found on the Vigo release. It sounds like George is hurrying through this runthrough of the song.

The other tracks on the disc (found on THROUGH THE YEARS) are: THE WISHING BOOK, NASHVILLE FREAKOUT, STORMY WEATHER, OCTOPUS'S GARDEN, I LIVE FOR YOU, DOWN TO GOLDERS GREEN, GET BACK and PETE DRAKE'S TALKING STEEL GUITAR.

This disc certainly has some worthy rarities on it. Whether you want to shell out \$100 dollars for these few tracks is up to you. I'm not sure I would be so extravagant. Have a friend tape them for you instead - or burn you a compact disc!

DISC FOUR:

John Barrett's Session Compilation

This disc is very similar to Vigotone's ANOTHER SESSION...PLUS. Let's look at the differences.

This disc does not contain the bonus tracks nor does it have OB-LA-DI, OB-LA-DA, CHRISTMAS TIME IS HERE AGAIN, or WHILE MY GUITAR GENTLY WEEPS. It includes these tracks not on the Vigotone disc: ONE AFTER 909 (takes 3 & 4), SHAKE RATTLE AND ROLL, ROCK JAMMING BLUE SUEDE SHOES and NOT FADE AWAY. The last four are on TURN ME ON DEAD MAN, however.

This 4 CD set (actually CDR set) does have a few songs not found on the Vigotone releases. That is the one good point. But there are several negatives: first, there are minimal liner notes and the ones they do have are not entirely accurate or helpful. Plus, it is very difficult to read the black type on the dark green background. Poor design work by whomever put these together.

Belmo's Rating:

Material: B

SoundQuality: A

Packaging: D



George Harrison: Through The Years

Vigotone (VT - 181) 51:17 / Slipcase/ 24-page booklet

This collection comes from several sources: tapes made by John Barrett, reference discs and master tapes. All the songs are of superior sound quality and many are unheard until now. There are even some Ringo songs for all you fans of the Starr!

Of the new Vigotone releases, this one is my favorite - mostly because of the Harrison tracks. It is a thrill to hear DERA DHUN in all its glory (having been teased on the ANTHOLOGY by the Threetles). Herein follows the track listing and a brief analysis.

GEORGE HARRISON:

- 1) I LIVE FOR YOU (3: 36)
- 2) DERA DHUN (3: 27)
- 3) GOPALA KRISHNA (4: 41)
- 4) GOING DOWN TO GOLDERS GREEN (2:22)
- 5) GET BACK (2: 48)
- 6) PETE DRAKE'S TALKING STEEL GUITAR (5: 03)
- 7) OLD BROWN SHOE (3: 02)
- 8) ALL THINGS MUST PASS (3: 03)
- 9) SOMETHING (3: 18)
- 10) DEEP BLUE (3:44)
- 11) MISS O'DELL (2:28)
- 12) I DON'T CARE ANYMORE (2: 40)

RINGO STARR:

- 13) OCTOPUS'S GARDEN (2:50)
- 14) STORMY WEATHER (3:02)
- 15) THE WISHING BOOK (1:13)
- 16) NASHVILLE FREAKOUT (3: 05)

Tracks 1 - 6 are from the ALL THINGS MUST PASS sessions. I LIVE FOR YOU has been previously released; however, this is taken directly from Barrett's tape and the sound quality is much better. DERA DHUN is a golden artifact and is worth the price of admission alone! Hopefully George will include his own version of this song on his upcoming box set retrospective.

GOPALA KRISHNA has George delving into his East Indian interests. A cool sound and one we don't hear often enough. GOING DOWN TO GOLDERS GREEN is a fun rockabilly jam session. Certainly a different mood than what is projected on the final ALL THINGS MUST PASS album of 1970.

Here is a real surprise - George singing GET BACK! He changes the words a bit and has some fun as well. Very cool.

PETE DRAKE'S TALKING STEEL GUITAR is five minutes of Pete Drake making his guitar talk ala Peter Frampton (but years before Frampton did it). Interesting piece but non-essential.

Tracks 7 - 9 are demos recorded by George on February 25, 1969 (his 26th birthday). OLD BROWN SHOE and ALL THINGS MUST PASS are Barrett's mixes, while SOMETHING is taken from acetate. All sound better than the ANTHOLOGY versions.

DEEP BLUE, MISS O'DELL (laughing version) and I DON'T CARE ANYMORE are upgrades in sound quality.

Next up are some Ringo rarities. The first is an alternate version of OCTOPUS'S GARDEN. This version was specifically prepared for a 1969 UK Christmas special hosted by George Martin. In this version some of the basic tracks were kept, but the bass, piano and lead guitar were removed and then performed by studio musicians (all because the Musician's Union rules concerning lip-syncing - don't ask me anymore because I have no idea why!). Ringo then redid his lead vocal. Thus, this version.

STORMY WEATHER is an unreleased track (having heard it I can see why - Ringo just wasn't into it) from SENTIMENTAL JOURNEY recorded in 1969. THE WISHING SONG and NASHVILLE FREAKOUT are outtakes from BEAUCOUPS OF BLUES recorded in 1970. THE WISHING SONG is typical Ringo and NASHVILLE FREAKOUT is an instrumental.

Overall, a very satisfying disc and a must have for Harrison fans (and Ringo fans too!). I'm told there is more Harrison outtakes on the horizon and Vigotone will be releasing them in the near future.

Belmo's Rating:

Material: A+

Sound Quality: A

Packaging: A-

Another Session...Plus

Vigotone (VT-180)

57:46/ Slipcase/ 24-page booklet

The last of the John Barrett tapes features his mixes for the unissued SESSIONS album of 1985. A close listen to this disc reveals that Barrett was a talented engineer and one with a much better grasp for the music than Geoff Emerick who did some nasty editing of the music.

The different versions on this disc are Barrett's mixes produced for THE BEATLES AT ABBEY ROAD and for his personal collection. Bonus tracks (mixed by Barrett) round out the disc. All in all, an excellent collection with some nice surprises here and there.

- 1) COME AND GET IT (2:30)
- 2) LEAVE MY KITTEN ALONE (2: 52)
- 3) NOT GUILTY (4: 23)
- 4) I'M LOOKING THROUGH YOU (2:51)
- 5) WHAT'S THE NEW MARY JANE (5: 43)
- 6) HOW DO YOU DO IT? (1: 58)
- 7) BESAME MUCHO
- 8) ONE AFTER 909 (2: 56)
- 9) IF YOU'VE GOT TROUBLES (2: 49)
- 10) THAT MEANS A LOT (2: 31)
- 11) WHILE MY GUITAR GENTLY WEEPS (3: 14)
- 12) MAILMAN, BRING ME NO MORE BLUES (1: 33)
- 13) CHRISTMAS TIME IS HERE AGAIN (3: 13)
- 14) OB-LA-DI, OB-LA-DA (2: 50)

BONUS TRACKS:

- 15) A HARD DAY'S NIGHT (2: 42)
- 16) SHE'S A WOMAN (1: 17)
- 17) 12-BAR ORIGINAL (6: 45)
- 18) NORWEGIAN WOOD (2: 00)
- 19) I'M LOOKING THROUGH YOU (2: 54)

There are several highlights on this disc. NOT GUILTY is the full-length version and not the chopped up version found on ANTHOLOGY. This is the definitive version of George's song. I'M LOOKING THROUGH YOU has the slate, two false starts and the cold ending. Cool track.

On WHAT'S THE NEW MARY JANE Barrett has edited much of Yoko's warbling - thus making the song much more listenable.

(Review continued on page 6...)

(continued from page 5)

HOW DO YOU DO IT? is the original mono mix and not the chop job done by Emerick. WHILE MY GUITAR GENTLY WEEPS included here is the original and unedited Take 1 of the Harrison classic. Much superior to the previous SESSIONS and ANTHOLOGY versions. A real gem.

MAILMAN, BRING ME NO MORE BLUES was recorded during the GET BACK sessions. This mix features the full ending not heard before. OB-LA-DI, OB-LA-DA has been bootlegged previously, but this is the best sounding version to date. It is an odd version and will be a pleasant surprise for those not familiar with it. Chicka boom!

Take Nine (number 9...number 9...) of A HARD DAY'S NIGHT features Lennon's humorous count-in just before the opening chord. Next up is SHE'S A WOMAN. Though brief, this is a previously unheard take.

NORWEGIAN WOOD and I'M LOOKING THROUGH YOU were excerpted for THE BEATLES AT ABBEY ROAD multi-media show in 1985. Here we get to hear the complete mixes by Barrett.

Another excellent release from Vigotone. There are enough rarities here to classify this disc as an essential piece for your collection.

One final thing I almost forgot to mention: all the Vigotones are now on CDRs - presumably because they do not want their discs pressed somewhere which can be traced. Additionally, Vigotone also has an hour long tape of the REVOLUTION monitor mix - a short version of this was on their REVOLUTION release a few years back. Expect to see that sometime next year.

Belmo's Rating:

Material: B+

Sound Quality: A-

Packaging: A-



The Beatles: Australian Tour 1964

Yellow Dog (YD 070/071) 2-CD/ 12-page color booklet

This first new release for quite a while from Yellow Dog (now out of Japan) features for the first time the complete concerts from the Melbourne Festival Hall in Australia on June 17, 1964.

These tapes are said to have come from an American photographer who had covered The Beatles Far East and Australian tours of 1964. Supposedly he had the tapes in his attic for the past 35 years. How he came to have these tapes and how the shows were actually recorded is a mystery. That said, the sound quality is remarkably good for the technology which existed in 1964.

These tapes are different than those on other bootlegs (such as SING FOR SHELL) and are not taken from the film. The liner notes go into a great amount of detail as to the possible sources for these tapes and how Yellow Dog determined the dates, etc. It makes for interesting reading.

To keep the feel of Beatlemania the discs include press reports, interviews, support acts and the actual concerts. Really an interesting and worthwhile approach.

Disc One (73: 01)

- 1) Ringo arrives in Australia
- 2) Interview with Ringo and Brian Epstein
- 3) Beatles arrive at the concert venue
- 4) Press reports from The Beatles hotel

The Early Concert: (June 17, 1964)

- 5) Johnny Chester: Fever
- 6) Sounds Incorporated: Fingertips
- 7) Sounds Incorporated: Brontosaurus Stomp
- 8) Sounds Incorporated: Spartans
- 9) Sounds Incorporated: Drum Solo
- 10) Sounds Incorporated: Maria
- 11) Sounds Incorporated: William Tell Overture
- 12) Announcer & Beatles plug in

The Beatles

- 13) I Saw Her Standing There
- 14) You Can't Do That
- 15) All My Loving
- 16) She Loves You
- 17) Till There Was You
- 18) Rock And Roll Music
- 19) Can't Buy Me Love
- 20) This Boy
- 21) Twist & Shout



Disc Two (72: 59)

Late concert (June 17, 1964)

- 1) Johnny Devlin: What I'd Say

Sounds Incorporated:

- 2) Fingertips
- 3) Brontosaurus Stomp
- 4) Spartans
- 5) Drum Solo
- 6) Maria
- 7) William Tell Overture

- 8) Intro by announcer

The Beatles:

- 9) I Saw Her Standing There
- 10) You Can't Do That
- 11) All My Loving
- 12) She Loves You
- 13) Till There Was You
- 14) Roll Over Beethoven
- 15) Can't Buy Me Love
- 16) This Boy
- 17) Twist & Shout
- 18) Long Tall Sally

19) Hotel press conference from June 14 at the Southern Cross Hotel in Melbourne

This set is probably going to be the definitive version of these shows. So for all you concert completists, go out and grab this disc.

Belmo's Rating:

Material: B

Sound Quality: B to C

Packaging: A

Hodge Podge: Vol. 3

Black Dog (BD 010) 72:53

- 1) I Saw Her Standing There (take 1)
- 2) From Me To You (alt. stereo mix)
- 3) A Hard Day's Night (takes 2-4)
- 4) A Hard Day's Night (film acetate)
- 5) And I Love Her (film acetate)
- 6) If I Fell (film acetate)
- 7) She's A Woman (take 1)
- 8) Help! (take 4)
- 9) Dizzy Miss Lizzy (backing track)
- 10) Studio chat (:22)
- 11) Run For Your Life (edit)
- 12) And Your Bird Can Sing (take 2)
- 13) Tomorrow Never Knows (mono mix)
- 14) Lady Madonna (alt. mix)
- 15) While My Guitar Gently Weeps (take 1 - complete)
- 16) Back In The USSR (alt. mono)
- 17) Birthday (alt. mono mix)
- 18) Yer Blues (alt. mono mix)
- 19) Everybody's Got Something To Hide Except For Me And My Monkey (alt. mono mix)
- 20) Helter Skelter (alt. mono mix)
- 21) Dear Prudence (alt. mono mix)
- 22) I'm So Tired (alt. stereo mix)
- 23) Happiness Is A Warm Gun (alt. stereo mix)
- 24) Can You Take Me Back (extended version - outtake)
- 25) Let It Be (stereo w/ both guitar solos - outtake)
- 26) You Know My Name (complete ending)
- 27) Cheerio! (Ringo - :06)

Black Dog's latest release is a bit of a disappointment to say the least. This disc is filled with common outtakes, several outtakes and nothing in the way of liner notes.

Several of the tracks can be found on some of Vigotone's newest releases and in better sound quality. Some of the tracks are manufactured (CAN YOU TAKE ME BACK and LET IT BE) by someone other than EMI employees. The mono mixes are common and offer us nothing new.

That said, there is the new track to disc: DIZZY MISS LIZZY. This backing track had not been previously released and features George Harrison attempting (successfully) to lay down his guitar part. Does this make the disc a must have? Nope! Pass on this disc and stick with Vigotone's versions.

This set gets an overall rating of a

C-

The Beatlist The Complete Collector's Tool

At last, a tool for the Beatles collector of the '90's. Developed for the age of the computer The Beatlist lists nearly 8000 tracks and over 2150 titles. The Beatlist is the tool the serious collector of The Beatles' music uses to organize and catalog their collection. Variations and bootlegs, group and solo, unreleased recording and contributions to other artists, all listed in an easy-to-access, updateable format. The Beatlist covers all the recordings by The Beatles from 1956 through 1998. Finally, a computer program that can be used by the basic collector all the way up to the completist.

The Beatlist is not a discography but a track driven database listing all the recordings (some available some not) by The Beatles. In the day of the CD-R, chasing down out-of-print CD's or LP's can be a frustrating waste of time. By focusing on "what's in the grooves" The Beatlist ignores packaging and marketing and allows you to zero in on The Beatles' real contribution - their music!

Designed as an easy-to-use checklist, The Beatlist allows all collectors catalog their collection. With simple to use point-and-click technology information about any recording can be located and its collection status determined. Whether you're looking for the 5 released versions of "Coming Up" or the 56 bootlegged versions of "I Saw Her Standing There," all the information is available at your fingertips.

Easy-to-use, exhaustive, updateable and versatile, The Beatlist is a **MUST HAVE** for all collectors. Sold at the 1999 NY/NJ Beatfest for \$35.00 The Beatlist is now available to subscribers of BBN for only \$10.00! If you buy it - you will use it!

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Will This Be The End Of BELMO'S BEATLEG NEWS?The Answer Is NO!

After much soul searching and contemplation of my belly button, I have decided to publish **another** issue after this one. However, there will have to be a couple of changes for me to do this.

First, I am only committing to one more issue and that will be published when I feel I have enough material to fill the issue. It may be three months from now or it may be six months. There is no way of knowing. So if you sign up for another issue you will need to be patient.

Second, the cost of the next issue will be \$5 in the USA/Canada and \$7 elsewhere. I've been publishing BBN for the past 13 years and at no financial benefit for myself. So this time I would like to at least so a little income for my efforts. As fellow working stiffs I am sure you can all appreciate that.

If you want to get another issue of BBN please send your money (cash, check or money order) to: **S. Belmer** - NOT Belmo Publishing. Any checks made to Belmo Publishing will be returned. Overseas orders must send cash or money orders - no checks please.

There are a number of promised upcoming releases to watch for. First, is the Vigotone release of additional **John Barrett** material. Also from Vigotone will be discs of more **VENUS AND MARS** material, **IMAGINE** sessions and **GEORGE HARRISON** rarities. We should be seeing those sometime in the spring. **Yellow Dog** has promised more GET BACK sessions from the filming of LET IT BE. And we are still waiting for the **CHIPS MOMAN** tapes featuring an inebriated Ringo Starr.

If any of you have the Rolling Stones **VOODOO BREW** box sets, check your discs. They are showing the dreaded 'disc rot'. Three people I know all have found the rot on several of the Vigotone discs. Bummer.

Beatfest was a bit laid back this year - not a lot of bootlegs or **naked groupies**. But I enjoyed seeing you there and am sure we will all meet up again next year. Hope you enjoy this expanded issue and that you will sign up for one more issue of Belmo's Beatleg News. Until next time....Peace and Love to one and all!

Yellow Submarine Sandwich

Flying Glove Records (FGR 1968)
CDR/Full color foldout poster

At the Chicago Beatfest this past August I picked up several interesting CDRs: **YELLOW SUBMARINE SANDWICH**, **KENNY EVERETT WITH THE BEATLES** and **DEAD BEATLES**. All are interesting and collectable in their own inimitable way. Let's look at the SUB disc first:

- 1) Once Upon A Time
- 2) Yellow Submarine (Anthology Mix)
- 3) Lucy In The Sky With Diamonds (Boob version)
- 4) All Together Now (mono mix)
- 5) Only A Northern Song (Anthology Mix)
- 6) Hey Bulldog (mono mix)
- 7) She Can Talk To Me (Lennon demos)
- 8) Yellow Submarine (mono mix)
- 9) All You Need Is Love (alt. mix)
- 10) Lucy In The Sky With Diamonds (Anthology Mix)
- 11) Ringo's Breakdown
- 12) Only A Northern Song (mono mix)
- 13) It's All Too Much (long version)
- 14) Yellow Submarine (theatrical trailer)
- 15) Eleanor Rigby (film mix)
- 16) When I'm 64 (film mix)
- 17) Nowhere Man (film mix)
- 18) Time To Rectify/Tiptoe Thru The Meanies (film soundtrack)
- 19) Sgt. Pepper (film mix)
- 20) Baby You're A Rich Man (film mix)
- 21) All Together Now (film mix)
- 22) Blue Glass Bowl (film soundtrack)
- 23) Sgt. Pepper Reprise (Anthology Mix)
- 24) Lucy In The Sky With Diamonds (Trance Mix)
- 25) Billy Shears Applause
- 26) The Final Note

YELLOW SUBMARINE SANDWICH compiles all the known outtakes, alternate mixes, film mixes and assorted oddities relating to the film. While it offers no new material, it does gather into one place all the essential songs. A nice prelude to the official re-release of The Beatles classic animated film, **YELLOW SUBMARINE**.

Belmo's Rating:
Material: B
Sound Quality: B
Packaging: A



An alternate photo of the 'mystery girl' (Julie Lewis) featured on Paul McCartney's "Fireman" picture disc last year. She was photographed by Bunny Yeager in the 1960's.

Dead Beatles

No Label/ CDR

Not as dreary as the title sounds, **DEAD BEATLES** is a collection of songs sung by the Grateful Dead and various Dead members. The cover is a clever take-off of the **ABBAY ROAD** cover with the dancing bears crossing the street. Very cool. Here are the tracks:

- 1) Revolution: Grateful Dead
- 2) Day Tripper: Grateful Dead
- 3) Bertha>Help>Bertha: Robert Hunter
- 4) Rain: Grateful Dead
- 5) Blackbird: Ratdog
- 6) Lucy In The Sky: Grateful Dead
- 7) Dear Prudence: Jerry Garcia Band
- 8) Rain: Grateful Dead
- 9) Dear Mr. Fantasy>Hey Jude: Grateful Dead
- 10) I Saw Her Standing There: Jerry Garcia Band

An interesting and entertaining collection - especially for all you Dead Heads out there. Grab it if you can find it.



Strawberry Records' REEL TO REEL COLLECTION

Confiscated in Europe - Will it see the light of day?

Historical Background

As you may have surmised by now, the John Barrett Tapes reached several bootleggers at just about the same time. How did that happen? It doesn't take a genius to figure out that the person who acquired the tapes wasted no time in making copies and selling them to the major players in the Beatles bootleg business.

It is most probable that none of the three majors (Vigotone, Roaring Mouse and Strawberry Records) knew that copies were being sold to their competitors. From what I can figure, Strawberry Records purchased the most complete set of tapes, while Vigotone received a lesser amount and Roaring Mouse came in a distant third. Available capital probably had a lot to do with the number of tracks purchased.

Those of you on the internet may have come across a web site where an unknown person was bragging of the tapes and even offered samples of some of the songs from the tapes. Not a smart thing to do. The repercussions of this action has yet to be determined. He better hope Apple never heard about it.

The Bust

Vigotone and Roaring Mouse (aka: Geritol) released their discs this past August and were a huge hit at the Chicago Beatfest (single discs going for \$30 and the box set from \$100 to \$125). Strawberry Records' multi-disc sets were conspicuously absent.

The reason for their absence was a bust in Europe in June which resulted in the confiscation of their product and the arrest of a few of the players. It is unknown if Strawberry plans to repress the discs and attempt to import them into the United States or maybe Japan. I am told that Vigotone is now in possession of the other tapes and plans are under way to press them this winter.

Strawberry was also said to have obtained Barrett's personal notes relating to the tapes as well as tape and job numbers. These would have been nice to have seen. Hopefully these will see the light before too long.

I have just received more information of the contents of the Strawberry discs, so I will now pass them along to you.

George Harrison:

A True Legend

Strawberry Records (STR007)

- 1) Raga (1968)
- 2) Dehra Dun Intro (1995)
- 3) Dehra Dun I (1969 - longer basic mix)
- 4) Dehra Dun II (1969 - shorter edited mix, different verse)
- 5) Gopala Krsna I (1969 - full version)
- 6) Gopala Krsna II (1969 - shorter edited mix)
- 7) I Live For You I (1969 - full version)
- 8) I Live For You II (1969 - edited finished version)
- 9) Going Down To Golders Green I (1969)
- 10) Going Down To Golders Green II (1969 - finalized edited version)
- 11) Get Back (1969 - George's demo for Doris Troy)
- 12) Pete Drake's Talking Steel Guitar (1969 - from Doris Troy sessions)
- 13) Your True Love (1970 - with Bob Dylan)
- 14) David Frost Show with Ravi Shankar (1971)
- 15) Awaiting On You All (1974 - Alan Freeman Show)
- 16) Far East Man (1974 - Alan Freeman Show)
- 17) I Don't Care Anymore (1974 - Alan Freeman)
- 18) Here Comes The Sun (1976 - Saturday Night Live Rehearsal)
- 19) Rock Island Line/Bye Bye Love Medley (1976 - Saturday Night Live Rehearsal)
- 20) Go Your Own Way (1976 - Warner Bros)
- 21) Cloud Nine Guitar Talk (1987 - story behind Black Gretsches)
- 22) Taxman (1992 - rehearsal for the Royal Albert Hall concert)
- 23) Billboard Century Awards (1992)
- 24) All Thing Must Pass (1997 - VH1)
- 25) Prabhujee (1997 - VH1)
- 26) Chart Show Number 2 Introduction (1987 - radio promo)

A few items stand out here. First, where Vigotone identified the new Harrison tracks as being from the ALL THINGS MUST PASS sessions, here they are said to be from the Doris Troy sessions. If Barrett's notes identified them as such, I would tend to believe the Strawberry version.

The only important new song listed here which is not on the Vigo or Geritol labels, is the alternate version of GOLDERS GREEN. The rest of the tracks are familiar to collectors and not all that interesting. So there is a bit of filler involved in this disc. RAGA is probably the Ravi Shankar cut which has no Harrison involvement and has appeared on numerous bootlegs going back to the Seventies.



Get Back:

Glyn Johns Second Mix

Strawberry Records (STR006)

This version is a bit different from Vigotone's and Roaring Mouse. The bonus tracks here are "You Know My Name" (complete full-length version), "Let It Be Radio Programme" (broadcast May 23, 1970) and "Let It Be" (recorded Jan. 4, 1970, with both of George's guitar solos). Here are the tracks:

- 1) One After 909
 - 2) Rocker
 - 3) Save The Last Dance For Me
 - 4) Don't Let Me Down
 - 5) Dig A Pony
 - 6) I've Got A Feeling
 - 7) Get Back
 - 8) Let It Be
 - 9) For You Blue
 - 10) Two Of Us
 - 11) Maggie Mae
 - 12) Dig It
 - 13) The Long And Winding Road
 - 14) I Me Mine
 - 15) Across The Universe
 - 16) Get Back (Reprise)
- BONUS TRACKS:
- 17) Let It Be Radio Programme
 - 18) Let It Be
 - 19) You Know My Name (Look Up The Number)

This very important story continues on Page 12.

Hurry....Before you miss it!!!!....

Reprinted from Village Voice
(February 1999 via Internet)

Pirate King Music's No. 1 Bootlegger Gets Busted - Again by William Bastone

Three weeks ago, Charles LaRocco, the embattled King of Bootleggers, found himself in a Brooklyn holding cell waiting- for the third time in 30 months- to be arraigned on federal criminal charges. Just like in June 1996 and May 1997, the 42-year-old had been arrested that late-January afternoon by an all-too-familiar posse of agents from the U.S. Customs Service. Among these veteran New York investigators, Charlie was somewhat of a legend, only thesecond guy they had ever arrested three times for the same crime - in this case, the illegal sale of bootleg CDs featuring groups like Nirvana and Garbage.

Until January 27, when Charlie hit the trifecta, the three-arrest record was held solely by some Queens recidivist who could not fight the overwhelming urge to manufacture crack pipes.

But it seems that LaRocco- the legendary Mr. Big" of bootlegging circles- will not, or cannot, stop selling illegal CDs. His multimillion dollar operation, which manufactured and sold bootleg albums to many New York City record shops and hundreds of retailers nationwide, has been crippled by federal investigators, so LaRocco- who has been free on bail- recently had to test a new distribution tool. But he was quickly collared again, this time in cyberspace on one of the Web's most popular sites.

Facing several years in prison, LaRocco appeared defiant- and also a bit delusional- during three Voice interviews last week. Asked about his January bust, the slender and soft-spoken LaRocco said, "I was happy it happened. Because to me it's like an exciting adventure. Because when you feel you did nothing wrong and they're coming and accosting you under those circumstances, I feel I got nothing to lose."

LaRocco actually spoke fondly of his latest legal scrape. "I mean, when I go in the cell with all these drug dealers, it's an experience for me." While waiting to be arraigned, he showed off his Latin music chops to two impressed DEA detainees. When his cellmates then asked about his case, Charlie lied, claiming that his charges were rather serious. "Of course, I'm embarrassed to tell them all I'm in there for is CDs." An ascetic character who hews to a weird, quotidian schedule, LaRocco has already pleaded guilty to charges filed in connection with the first two arrests. But he scoffs at the notion that he will actually be punished for those crimes, though federal guidelines call for a prison term of 30 to 37 months when he is sentenced on March 19. He

expects investigators to soon admit they were wrong about him and return the nearly 1 million bootleg CDs. The albums, seized from two Queens warehouses in 1996, are now being stored in a Customs Service depot. For Charlie, it is as if a member of the family has been held hostage for more than two years.

As they had done twice before, Customs agents traveled to Valley Stream, where they arrived in the early afternoon at the modest ranch home LaRocco shares with his 82-year-old mother. They were again carrying an arrest warrant for Charlie and a search warrant for the premises. But since both Luna LaRocco and her son suffer from sleep disorders and live the lobster shift, they had to be roused awake by the raiding party. As agents took Charlie from the house, he had a parting message for his mother, who was enduring the third court-ordered raid of her home. "Mom," he whispered, "watch 'em so they don't steal anything."

As it turned out, the 1999 canvass netted little, unlike a 1996 search that turned up \$490,000 in cash. Charlie had hidden wads everywhere: \$4900 in the microwave, \$46,620 in a credenza, \$193,600 in the laundry hamper, even \$220 in the cookie jar.

The rubber bands on some stashes were dry and brittle, leading investigators to theorize that Charlie- who suffers from short-term memory loss as a result of a serious car accident- may have forgotten where he once hid the loot.

He does not trust banks, LaRocco explained, because "If something's not in my possession, I'm not comfortable. I need to be in control of everything." On his first two trips through the system, LaRocco had been charged with distributing large caches of CDs featuring live performances by artists like Jimi Hendrix and Pearl Jam.

When it came to bootleggers, Charlie was the recording industry's chief nemesis, No. 1 with a bullet. After analyzing LaRocco's meticulous business records- which were kept in small spiral notebooks and on pieces of cardboard- federal investigators were able to quantify the remarkable scope of Charlie's business. Customs officials figured LaRocco earned more than \$15 million selling swag from 1990 up until his first arrest in mid 1996. And that figure would have been higher, a former LaRocco associate said, if a "placid" and "very generous" Charlie had aggressively pursued unpaid bills. This assertion is supported by LaRocco's own financial records, which listed many accounts payable.

And Charlie was making this mountain of cash even though he did not like rock and roll. LaRocco prefers gospel quartets and old r&b to Smashing Pumpkins and Bruce Springsteen. In fact, when he was younger and his peers were plugging in, Charlie sang tenor in an a cappella group on the Lower East Side, where Charles Cyril LaRocco grew up the youngest of three children on Monroe Street. This harmonizing was an anachronistic sound for the time," he recently recalled. But

while his customers' tastes may have run counter to his own, LaRocco never let that affect his bootleg operation. Charlie understood that Marilyn Manson, not the Marvellettes, moved product.

When he starts evangelizing about his unfair treatment at the government's hands, LaRocco reveals the focused, obsessive side that allowed him to build the nation's largest bootlegging business. A former criminal associate said it was that drive- and a paucity of career alternatives- that kept LaRocco peddling illegal CDs. "This is what he knows how to do," said the source, who himself was convicted in a related smuggling case.

Amazingly, LaRocco has operated essentially as a one-man enterprise. Using anetwork of U.S. contacts, investigators said, LaRocco would secure tapes of live concerts or recording studio sessions by headline acts. He would then have a variety of production facilities in Europe- including well-known firms like Swinging Pig and Why Not- produce CDs of these performances. The records were then shipped to New York, where Charlie packed them into jewel boxes carrying four-color insert cards, many of which he designed. The finished product was then distributed to LaRocco's domestic customers, who paid around \$10 for CDs that would later retail for around \$25 to \$30. "For what he was doing, he could have been written up in Entrepreneur Magazine," said Edward Dempsey, a Customs Service group supervisor. And like any accomplished smuggler, Charlie dealt only in cash and postal money orders. Along with several personal aliases (apparently including "Pookie"), he operated under an array of business names, none of which were incorporated or registered in New York State. LaRocco used a series of drop boxes to receive mail and filed fraudulent Customs declarations to sneak bootlegs into the country. He never paid taxes and used a series of phony social security numbers. When investigators recorded some of his telephone conversations, he spoke in code, referring to CDs as "magazines." While he has claimed to have been unaware that selling bootlegs was illegal, LaRocco sure operated as if he had something to hide.

For LaRocco, the ongoing law enforcement scrutiny has been a major annoyance and a disruption to his regular routine. That regimen basically revolves around his hunt for records at tag and garage sales and his daily postmidnight trips into Manhattan for bicycle rides and three-mile runs. "It's like an oxymoron, but I strive for contentment. I'm content with the way things are."

So I just look for no changes. I got great equilibrium." That balance, however, was thrown off again last month. Though on bail and awaiting sentencing for his previous bootlegging activity, LaRocco was nabbed in a first-of-its-kind Internet sting launched by World Trade Center-based Customs agents. LaRocco was caught selling bootlegs on eBay, the popular online auction site. group's founder announced that those ringing

(Continued from page 10)

Aided by the anti-piracy unit of the Recording Industry Association of America (RIAA) and a confidential witness, Customs agents successfully bid for Byrds and Beach Boys albums offered for sale by LaRocco, who is known by several eBay handles, including "groupsound" and "harmonysound."

Investigators presented Roger McGuinn with the Byrds CD- a recording of a 1978 reunion show in San Francisco- and the group's founder announced that those ringing Rickenbackers were recorded without permission

Together, the two winning eBay bids cost Uncle Sam \$96. In an additional \$100 transaction conducted via e-mail, LaRocco also sold the federal source four other bootlegs, including Alice in Chains and Tool performances. Normally, a measly \$196 illegal sale would not be worth the effort of Customs agents and federal prosecutors. But when it comes to LaRocco, the government has a zero- tolerance policy in light of Charlie's lengthy pirate pedigree.

Strangely, the great majority of items LaRocco has sold on eBay appear legitimate, like Al Green and Sly Stone singles and a variety of old Stax 45s. Feedback posted from nearly 100 LaRocco customers is almost uniformly positive. "Five *****s Charlie!" and "Charlie's a fab dealer" are typical examples of such praise.

It is unclear why, among all these old r&b and soul offerings, LaRocco decided to chance slipping in some stray bootlegs, a decision that could lead to more jail time and revocation of his current bail package.

But for Charlie, jail is just not an option (as if he has choice): "There's no possibility of that because there was no wrongdoing on my part." This, of course, is coming from a guy who stood before a magistrate last year and copped to three felony counts.

When his sentencing day arrives, LaRocco is sure the judge will realize the case against him is "a joke." LaRocco believes that the federal bootlegging statute enacted in late 1994 as part of the General Agreement on Tariffs and Trade (GATT) is unconstitutional and will eventually be overturned.

Along with two criminal defense attorneys, LaRocco has also hired a copyright lawyer and an intellectual property expert to research possible legal challenges to the bootlegging law.

Of course, along with already pleading guilty to that statute, LaRocco also admitted that he violated separate smuggling and currency reporting laws. And nobody's arguing that those sections of the federal criminal code are particularly flimsy.

As LaRocco finances a multiple-member legal team, Customs agents are left to wonder whether the bootlegger successfully hid large sums of money earned by his illegal operation (in places other than the hamper or cookie jar).

Investigators believe that Charlie made far too much money to have spent most or all of it. "I live like an impoverished guy," said LaRocco, who added that he has taken one vacation in his life. And that was only a brief record-buying expedition down South in 1976. "I don't need an escape from anything," he said, "because I'm content with the environment that I'm in."

As he awaits exoneration, LaRocco busies himself with a strange nocturnal schedule. Because he cannot sleep at night, Charlie naps during the day and heads into Manhattan near midnight.

He drives a 1996 Isuzu Trooper because his 1992 Isuzu Trooper was seized by Customs agents. In the back of the truck is Charlie's trusty bicycle. Nowadays he is riding a Raleigh R-40, but that could change momentarily, since LaRocco said he has had 13 bikes stolen in the past two years. There is something about a bicycle chained to a No Parking sign at 4 a.m. that attracts those with a larcenous heart.

He rarely has a route planned for his two-wheeler, he just goes "where my bicycle takes me." Often he'll bike someplace, lock up his wheels, and go for his nightly three-mile run. Charlie can be found crossing the Triborough Bridge, running on the Coney Island boardwalk, or even jogging up and down Eighth Avenue.

With the terrain changing nightly, how does he know when he's run three miles? Well, he counts the number of strides he takes. For every 700 times Charlie's New Balance 875s hit the ground, he has traveled a mile. Twenty-one hundred paces, and three miles have gone by.

Certain days of the week have their own rigid schedules. On Monday nights, Charlie heads for an Avenue C club to watch a favorite honky-tonk band. On Tuesdays, he drives his mother into Little Italy for dinner on Mulberry Street (usually Pellegrino's). He then drives back to Valley Stream, drops her off at home, and then returns to Manhattan for some biking and jogging.

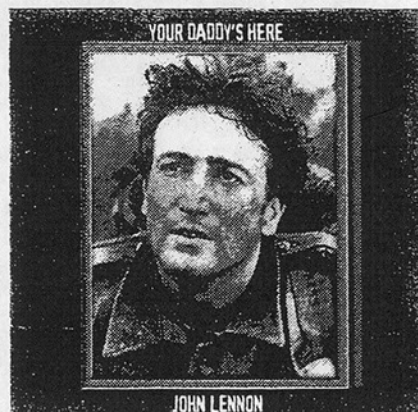
But for Charlie, his schedule will not be whole again until he can start selling a mountain of bootlegs. "I don't regret doing anything at all. I would do it again. I'm just gonna wait for the government to say, 'Okay, we made a mistake. Continue operating the way you were operating.' It's only a matter of time before they realize that I didn't do anything wrong."

Belmo Comments: I felt I just had to share this very odd and somewhat pitiful account of the bootlegger who is no doubt responsible for some of the bootlegs playing on our compact disc players.

Odds & Sodds

The Beatles: Telecasts Silent Sea (SS019-022) 4CDs

Silent Sea has continued their ongoing reissue efforts with a four-disc set of all of The Beatles' TV appearances between 1962 and 1969. The discs contain The Boys on Ed Sullivan, David Frost, Blackpool Night Out, etc. Your typical fare. Additionally, there is Ringo on "Cilla" and George Martin's special with Ringo singing "Octopus's Garden," Lennon singing "Yer Blues", and so forth. The liner notes are minimal but there are some good photos of the Fab Four. This set is a bit expensive (\$100) for a collection of common tracks. For completists only.



John Lennon: Your Daddy's Here Geritol (DPRO 79972) CD

New from Roaring Mouse is this excellent set of Lennon rarities - some on disc for the first time.

- 1) Living On Borrowed Time (guitar demo)
- 2) Watching The Wheels (guitar demo)
- 3) Real Love (double track vocal)
- 4) Beautiful Boy (had clap version)
- 5) Serve Yourself (includes cursing)
- 6) I Don't Want To Face It (dbl track vocal)
- 7) I Don't Want To Face It (rhythm box version)
- 8) I'm Losing You (double track vocal)
- 9) I'm Stepping Out (alternate lyrics)
- 10 - 19) Watching The Wheels (alternate takes - several new)
- 20) Don't Be Afraid (piano version)
- 21) Woman (acoustic version)

Mostly notable for the "Watching The Wheels" session tapes. Very nice. I will give the set a B+ overall.

(Strawberry Releases... continued from page 9)

Abbey Road Video Show

Strawberry Records (STR020)

This appears to be the same as the Roaring Mouse version but with the addition of an "Outtakes Medley" (12:58) and the deletion of "#9 Dream."

- 1) Love Me Do
- 2) How Do You Do It?
- 3) I Saw Her Standing There
- 4) Twist & Shout
- 5) One After 909
- 6) Don't Bother Me
- 7) A Hard Day's Night
- 8) Leave My Kitten Alone
- 9) I'm A Loser
- 10) She's A Woman
- 11) Ticket To Ride
- 12) Help
- 13) Norwegian Wood
- 14) I'm Looking Through You
- 15) Paperback Writer
- 16) Rain
- 17) Penny Lane
- 18) Strawberry Fields Forever
- 19) A Day In The Life
- 20) Hello Goodbye
- 21) Lady Madonna
- 22) Hey Jude
- 23) While My Guitar Gently Weeps
- 24) Because
- 25) Ringo Message
- 26) Outtakes Medley

Mythology Vol 1: 1962-1964

Strawberry Records (STR008-010)

3 CD Box Set with booklet

DISC ONE: 1962-63 (STR008)

- 1) A Taste Of Honey (Oct. 25, 62 - BBC - previously unreleased)
- 2) Love Me Do (1/22/63 - BBC - prev. unrltd)
- 3) Some Other Guy (1/22/63 - BBC)
- 4) Keep Your Hands Off My Baby (" ")
- 5) Beautiful Dreamer (" ")
- 6) I Saw Her Standing There (2/3): (2/11/63 previously unreleased)
- 7) I Saw Her Standing There (2/4): (2/11/63 previously unreleased)
- 8) I Saw Her Standing There (2/5): (2/11/63 previously unreleased)
- 9) Do You Want To Know A Secret: (2/11/63 clean intro)
- 10) Thank You Girl (6/7): March 5, 1963
- 11) Thank You Girl (6/8): " "
- 12) Thank You Girl (6/10): March 5, 1963
- 13) Thank You Girl (6/11): " "
- 14) Thank You Girl (6/12): " "
- 15) Thank You Girl (6/13): " "
- 16) From Me To You (2/8): " "
- 17) From Me To You (2/9): " "
- 18) From Me To You (2/11): " "
- 19) From Me To You (2/13): " "

- 20) Side By Side Theme: April 1, 1963 (complete)
- 21) Memphis Tennessee (6/18/63): BBC
- 22) John Lennon On Juke Box Jury (6/22/63)
- 23) I'll Get You (7/30/63): BBC
- 24) Glad All Over (" ")
- 25) Twist And Shout (7/30/63): BBC previously unreleased
- 26) You Really Got A Hold On Me (7/30/63): BBC
- 27) Pop Chat Interview (7/30/63): BBC

DISC TWO: 1963 (STR009)

Sunday Night At The Palladium (Oct. 13, 1963 - complete - upgrade):

- 1) From Me To You
- 2) I'll Get You
- 3) She Loves You
- 4) Twist And Shout
- 5) Royal Command Interview (Oct. 16, 1963)
- 6) Gloucestershire Interview (Nov. 1, 1963)
- 7) Public Ear Interview (Oct. 3, 1963)
- Royal Command Performance (Nov. 4, 1963 complete for the first time:
- 8) From Me To You
- 9) She Loves You
- 10) Till There Was You
- 11) Twist And Shout
- 12) Dickie Henderson Outro
- 13) Radio Telefis Eireann Interview
- 14) This Boy (RS 15 - recorded Oct. 21, 1963 - stereo remix Nov. 10, 1966)
- Morecambe And Wise Show (Dec. 2, 1963, complete show):
- 15) Intro
- 16) This Boy
- 17) All My Loving
- 18) I Want To Hold Your Hand
- 19) Hello Bongo!
- 20) Moonlight Bay
- 21) Dirty Deckchair
- 22) The Beatles On Juke Box Jury (Dec. 7, 1963)
- 23) Doncaster Interview (December 10, 1963)

DISC THREE: 1963-64 (STR010)

It's The Beatles (Liverpool - Dec. 7, 1963)

- 1) From Me To You
- 2) I Saw Her Standing There
- 3) All My Loving
- 4) Roll Over Beethoven
- 5) Boys
- 6) Till There Was You
- 7) She Loves You
- 8) This Boy
- 9) I Want To Hold Your Hand
- 10) Money (That's What I Want)
- 11) Twist And Shout
- 12) From Me To You (instrumental)
- 13) Tie Me Kangaroo Down Sport (BBC)
- 14) I Want To Hold Your Hand (Dec. 18, 1963 - BBC - complete)
- 15) Public Ear Interview: George And Ringo Outtake
- 16) Public Ear Interview: George & Ringo
- 17) Public Ear: Can't Buy Me Love
- 18) Public Ear Interview: George & Ringo

Sunday Night At The London Palladium (Jan. 12, 1964)

- 19) I Want To Hold Your Hand
- 20) This Boy
- 21) All My Loving
- 22) Money (That's What I Want)
- 23) Twist And Shout
- 24) Outro
- 25) John Lennon At Foyles (April 23, 64)
- 26) John Lennon Foyles Interview (" ")
- New Musical Express Concert (Apr 26, 64)
- 27) Intro
- 28) Murray The K Intro
- 29) She Loves You
- 30) You Can't Do That
- 31) Twist And Shout
- 32) Long Tall Sally
- 33) Can't Buy Me Love

Mythology Vol. 2: 1964-1966

Strawberry Records (STR011-014)

4 CD Box Set with Booklet

DISC ONE: 1964 (STR011)

- 1) Paul On A Degree Of Frost (April 15)
- 2) A Hard Day's Night (Takes 2/3): Apr. 16
- 3) Dieter Broer Interview At Hilton Hotel (March 26, 1964)
- 4) Forth Radio Network Interview (Apr. 29)
- 5) A Hard Day's Night (United Artists 8 Track - rare 8 track mix)
- 6) Hong Kong Interviews (June 10)
- 7) Scene at 6:30 Interview (July 7)
- 8) Top Gear Trailers (July 14)
- 9) If I Fell (BBC- July 14 - clean version)
- Blackpool Night Out (July 19, 1964)
- 10) A Hard Day's Night
- 11) Things We Said Today
- 12) You Can't Do That
- 13) If I Fell
- 14) Long Tall Sally
- 15) Goerge On Juke Box Jury (July 25)
- 16) What You're Doing (Take 11 -1): unedited
- 17) Mr. Moonlight (Take 4): no organ or percussion
- 18) What You're Doing (Take 11 -2): edited
- 19) Tyne Tees Interview (Oct. 15)
- 20) I Feel Fine (Top Gear Recording Session) November 17 - complete
- 21) She's A Woman (" ")

DISC TWO: 1965 Part 1 (STR012)

- 1) That Means A Lot (Take 1): Feb. 20 - clean version
- 2) That Means A Lot (rehearsal): Feb. 20
- 3) That Means A Lot (Remake, Take 20): March 30
- 4) That Means A Lot (Remake, Take 21): ""
- 5) That Means A Lot (Remake, Take 22 & 23): March 30 - includes breakdown take 22
- 6) That Means A Lot - just a test
- 7) Yes It Is (stereo remix): Feb. 22
- New Musical Express Concert (April 11):
- 8) Intro
- 9) I Feel Fine

(continued next page.....)

(continued from previous page...)

- 10) She's A Woman
- 11) Baby's In Black (pool!)
- 12) Ticket To Ride
- 13) Long Tall Sally
- 14) Outro
- 15) Help (Take 4): April 13 - w/ studio chat
- 16) Peter Sellers Grandma Awards (includes "It's A Long Way To Tipperary")
- 17) British Information Service Interview (July 30)
- 19) The Beatles Abroad
- 20) Pop Profile: John Lennon
- 21) Pop Profile: George Harrison

DISC THREE: 1965 Part 2 (STR013)

- 1) The Eamonn Andrews Show (April 11, 1965)
- Blackpool Night Out (Aug. 1, 1965):

- 2) Outro
- 3) I Feel Fine
- 4) I'm Down
- 5) Act Naturally
- 6) Ticket To Ride
- 7) Yesterday
- 8) Help!
- 9) Outro

- 10) Run For Your Life (Take 5): Oct. 12
- 11) This Bird Has Flown (Take 1): Oct. 12
- 12) This Bird Has Flown (Take 2): Oct. 21
- 13) This Bird Has Flown (Take 4): Oct. 21
- No drums or bass
- 14) I'm Looking Through You (Take 1): October 24
- 15) 12 Bar Original (Takes 1-2): Nov. 4 - unedited
- 16) I'm Looking Through You: Nov. 11
- 17) The Word (Take 3, RM1): Nov. 1 - American stereo mix
- 18) Saturday Club: November 29, 1965

DISC FOUR: 1966 (STR014)

Live In Essen (June 25 - afternoon show):

- 1) Announcement by Charlie Hickman
- 2) Rock N Roll Music
- 3) She's A Woman
- 4) If I Needed Someone
- 5) Day Tripper
- 6) Baby's In Black
- 7) I Feel Fine
- 8) Yesterday
- 9) I Wanna Be Your Man
- 10) Nowhere Man
- 11) Paperback Writer
- 12) I'm Down
- 13) Essen Press Conference
- 14) She Said She Said: Complete John Home Demos
- 15) NME 1966 Intro To Awards: May 1
- 16) Pop Profile: Paul McCartney (May 2)
- 17) Pop Profile: Ringo Starr (May 2)
- 18) Saturday Club: June 4
- 19) She Loves You (RS 1): November 8
- 20) she Loves You (RS 2 - version 2): November 8

Mythology Vol. 3 (1966-69)

Strawberry Records (STR015-108)

4 CD Box Set with Booklet

DISC ONE: 1966-67 (STR015)

- 1) When I'm 64 (RM6): Nov. 29, 1966
- 2) Strawberry Fields (Remix 3 from take 7): November 29
- 3) Strawberry Fields (Remix 9 from take 26): December 15, 1966
- 4) Penny Lane (RM8): Jan. 12, 1967
- 5) Penny Lane (RM9): Jan. 17
- 6) Top Of The Pops: March 20
- 7) It's All Too Much: May 25 - mixdown reduction from take 4
- 8) John Lennon Intro For Kenny Everett
- 9) Where It's At: Sgt. Pepper
- 10) Ivor Novello Awards for 1966 - intro
- 11) Ivor Novello Awards - Yellow Submarine
- 12) Ivor Novello Awards - Michelle
- 13) Ivor Novello Awards - Yesterday

DISC TWO: 1967 (STR016)

- 1) Radio London Close Down Message: July 31
- 2) All You Need Is Love - Our World - Take 58 (May 25, 1967)
- 3) All You Need Is Love (Take 58 - RM11): with extra line
- 4) Your Mother Should Know (Take 1): Aug. 22
- 5) Blue Jay Way (Stereo remix - RS2 - for MMT soundtrack, from take 3): Nov. 7
- 6) I Am The Walrus (longest, complete version)
- 7) Top Of The Pops
- 8) Scene And Heard with George Harrison: Sept. 13, 1967
- 9) The Frost Programme With John & George (October 4, 1967)
- 10) where It's At - Magical Mystery Tour
- 11) All Together On The Wireless Machine: longest known version

DISC THREE: 1968 (STR017)

- 1) Across The Universe (Take 8): without Wildlife effects
- 2) Hey Bulldog (stereo remix from Take 10): different vocal mix
- 3) Kenny Everett Interview: June 6, 1968
- 4) Ob La Di-Ob La Da (Take 5): rejected version July 4-5, 1968
- 5) While My Guitar Gently Weeps (Take 1): clean and complete
- 6) Frost On Saturday: John and Yoko (Aug. 24)
- 7) Hey Jude - Communicate!
- 8) Step Inside Love (Sept. 16): from Take 35 of "I Will"
- 9) Los Paranoias (complete version)
- 10) The Way You Look Tonight (unreleased McCartney song)
- 11) Can You Take Me Back (Complete run through, Take 19 of "I Will")
- 12) The White Album - Radio Luxembourg Interview (November 20, 1968)

DISC FOUR: 1968-69 (STR018):

- 1) Everybody's Got Something To Hide Except For Me & My Monkey (RM5) July 23, 1968
- 2) Yer Blues (RM3 + edit): Aug. 20 - Ringo count in
- 3) Back In The USSR (RM1): Aug. 23 - extra aeroplane effects
- 4) Helter Skelter (RM1): Sept. 17 - different from released version
- 5) Birthday (RM1): Aug. 18 - overdubs Aug. 19
- 6) Dear Prudence (RM1): Oct. 5 - remix from Take 1 - clean intro different ending
- 7) Not Guilty: stereo remix
- GET BACK SONGS:
- 8) My Baby Left Me
- 9) That's Alright
- 10) Hallelujah, I Love Her So
- 11) Shake Rattle And Roll
- 12) Rock Jam
- 13) Blue Suede Shoes
- 14) Old Brown Shoes
- 15) Old Brown Shoes
- 16) Ho Do You Tell Someone?
- 17) Not Fade Away
- 18) Teddy Boy 1: remix by Glyn Johns from 8 Track (March 10, 1969)
- 19) Teddy Boy 2: remix by Phil Spector from 8 Track (March 25, 1970)
- 20) All Things Must Pass (Take 2): Feb. 25, 1969 - unaltered
- 21) Old Brown Shoe (Take 2): Feb. 25, 1969 - unaltered
- 22) Mean Mr. Mustard - Her Majesty - Polythene Pam - She Came In Through The Bathroom Window: Original Medley Compilation
- 23) Come And Get It: July 24, 1969 - different stereo mix

Belmo's Comments:

It is difficult to accurately assess these Strawberry releases without hearing them; however, from seeing the track listings it appears that there are a number of tracks on these sets which are also on the Vigotone and Roaring Mouse discs. We know that the sound on these is terrific.

Also, there are numerous new and improved songs, concerts, and interviews on these Strawberry discs. Certainly, if and when these sets come our way, it would be a good idea to snatch them up as quick as possible.

Additionally, we are told that the booklets and liner notes accompanying these sets were filled with rare photos and copies of Barrett's personal notes concerning what he found in the vaults. These are a real find just in themselves.

Keep your fingers crossed and pray to whatever god you believe in that these will someday reach us.

THE SGT PEPPER MYSTERY TAPE

By Steve Loveless

An oddball tape showed up in my mailbox the other day. It is tape of portions of what is said to be an actual test pressing of the **Sgt. Peppers Lonely Hearts Club Band** LP from Capitol in 1967. The owner of the tape thought the mixes were different than the released version and asked me to evaluate it.

I was excited to think an otherwise unknown oddity had turned up of this classic album. The owner of the tape had owned the actual test pressing years earlier and had committed it to cassette before selling it to an unknown buyer through his lawyer. Unfortunately he didn't photograph the sleeve (which he recalls was just a plain white jacket) or the labels nor did he make notations to any matrix numbers or info in the run off area - so it makes it hard to really nail this oddity down. I inquired with a number of notable collectors and experts at the Chicago Beatfest and no one had ever heard of a vintage test pressing for Sgt. Pepper.

The tape made for me was the first and last minute or so of each track - as the owner was concerned if the whole album got out it would be traded and booted eventually. Personally if that were the case then the world could share in a significant historical artifact rather than languishing in a closet somewhere. Apart from that, the initial problem with the tape is that it ran WAY too fast to evaluate. After loading it onto my hard drive and speed correcting it, I could start to compare it to the commercial release.

The test pressing was mono so I used one of the excellent boot CDs of the mono release to compare it to. The songs were taped in the running order as presented on the test press which is where the first real poser comes to light. The play order follows the CR with the exceptions of "Getting Better" and "Fixing A Hole" being switched around and "Lovely Rita" falls between "Mr. Kite" and "Within You, Without You". At first I thought that this was the alternate playing order as outlined in the liner notes in the regular CD. Not so. It's possible that when Capitol got the tapes to master the LP someone saw fit to change it a bit. That seems unlikely but possible as this was the first US release that was to follow the UK release to the letter. Capitol was used to getting master tapes and performing alchemy on them, so maybe someone just couldn't imagine putting out a Beatles record without screwing around with it just a little bit.

The mixes on this tape do not sound different from the CR. However, the equalization sounds a bit different which could be reasonable to do. EQ it, do a test press and then adjust from there. Another possible reason for this difference is the third and last curiosity of this tape. As I said the test press is in mono but it's not the actual released mono mix! It does not have the tell tale attributes (such as the extra beat and mumble at the start of "Sgt. Pepper Reprise") that are on the actual mono mix. My guess is that Capitol decided to try combining the stereo channels into a mono signal for the mono release rather than use the actual mono master. This could also account for the different sounding equalization.

This tape is a bit of a mystery to both Belmo and myself, so we are asking anyone out there if you have any knowledge about this test pressing please contact Belmo and share your info. We are also attempting to contact the current owner of this rarity to verify authenticity and get some of the missing data about it.

RAM: The Mono Mix

Winky (010) CDR

I picked up this little rarity at Beatfest in Chicago this past August. It is the legitimate mono mix of Paul and Linda McCartney's RAM (MAS - 3375). The main differences here are the the mixes are more compressed and some of the songs are a bit shorter than the stereo version. A rare piece worth looking for.

Revolving

Silent Seas (SS023/024) 2CD

Another collection of previously released material from Silent Seas. There are 56 tracks of REVOLVER related music clocking in at just over 2 hours. You will find the alternate stereo & mono mixes, demos, monitor mixes, outtakes and the complete mono album. Also comes with a nice booklet detailing the session tapes.



Wings Over Boston:

May 22, 1976

No Label (2 CDRs)

DISC ONE:

- 1) Audience
- 2) Venus And Mars/ Rockshow
- 3) Jet
- 4) Let Me Roll It
- 5) Spirits Of Ancient Egypt
- 6) Medicine Jar
- 7) Maybe I'm Amazed
- 8) Call Me Back Again
- 9) Lady Madonna
- 10) The Long And Winding Road
- 11) Live And Let Die
- 12) Picasso's Last Words
- 13) Richard Cory
- 14) Bluebird
- 15) I've Just Seen A Face
- 16) Blackbird
- 17) Yesterday
- 18) You Gave Me The Answer

DISC TWO:

- 1) Magneto And Titanium Man
- 2) My Love
- 3) Listen To What The Man Said
- 4) Let Em In
- 5) Time To Hide
- 6) Silly Love Songs
- 7) Beware My Love
- 8) Letting Go
- 9) Band On The Run
- 10) Hi Hi Hi
- 11) Soily (from LA Forum - June 23, 1976)
- 12) Nightbird And Co. Interview from Madison Square Gardens - 1976

This is a nice find. An excellent audience tape with some surprisingly fine sound. A good performance by Wings. I found this one at Beatfest in Chicago. Overall rating of B+.



Kenny Everett With The Beatles

ContraBand (RAD 1) CDR

Kenny Everett was a DJ in the Sixties who began his career on pirate radio in London. He would eventually work for Radio London and have his own TV comedy series. He died in 1995. Before his passing he left behind a legacy of tapes which are included on this disc.

Included on this disc are Everett's exclusive interviews with The Beatles and John Lennon. Some of this can be found on the very rare official discs "A Sensational Interview With The Beatles". This disc features alternate edits and the 'raw' tape version of this interview from 1968.

Additionally, there are the two versions of ALL TOGETHER ON THE WIRELESS MACHINE (so frequently bootlegged but not of this quality).

As a friend of The Beatles (he edited two of The Beatles' Christmas Fan Club discs), he was often privy to pre-release versions of singles and albums. He was also given permission to remix the songs for radio play. These unique tracks are included here on disc for the first time. They are:

- *I'm Looking Through You
- *Eleanor Rigby
- *Maxwell's Silver Hammer
- *Hey Bulldog
- *Sgt. Pepper
- *Magical Mystery Tour Montage
- *Blue Jay Way
- *Strawberry Fields Forever
- *Yellow Submarine
- *Happiness Is A Warm Gun

This is a great CDR and one worth searching out. It is also a nice tribute to one of the many "Fifth Beatles". Goodbye, Kenny. We hardly knew ya. OVERALL RATING: B+

The Ultimate Experience

8 CD-Rom Set TMCD 8Q17-24

Moptop Productions, Overdone Productions, LTD, And Tobe Milo Records
Review by Steve Loveless

So you've always wanted to get virtually every demo, studio outtake, live performance, BBC performance, TV performance, LP, single, and EP in both mono and stereo and in one concise little package? Well here's your chance! This 8 CD-Rom set begins with "Puttin' On The Style" and ends with "Real Love" and has EVERYTHING in between. There is also bonus material such as the songs Lennon & McCartney gave away and a cool virtual tour of Abbey Road Studios.

Over 100 hours of music pack this labor of love that comes packaged in a nice hard plastic case. I have heard that some copies came in a soft vinyl case instead but all are numbered as a limited edition of 100. It also comes with a 70 page spiral bound booklet that lets you know everything on the CD's. Everything is arranged in perfect chronological order according to record date and performance dates. Albums, EP's and singles are inserted according to their appropriate release dates and are the UK versions. Songs are referenced with the numbering system from our old pal Doug Sulpy and his fine "Guide To The Beatles Outtakes" book (second edition). This seems to me to be very complete in terms of everything that had been bootlegged to date as of around last summer though I wouldn't be surprised that some little bit or piece is missing somewhere along the line, though I haven't found anything missing yet. It even has the extremely rare "Rumi Tape" on it though the sound quality has always made it desirable only for its rarity. And it's nice that someone else took the time to arrange all of the available "Let It Be" outtakes and arrange them chronologically.

Each disc has a main screen with search capabilities or you can view a day by day timeline. You can advance page by page (most of which have a great photo) or skip to a particular session or broadcast. Then click play and the player pops up and starts the first song for the session or use your player like a juke box to select another song if you want. With the MP# player you can mix and match sessions or individual track to play. All the screens are viewed in HTML like a web page with dates and the appropriate recordings listed. My only complaint is that I think the forward and back icons should be in exactly the same place on each page so you don't have to look around for them.

The Abbey Road Tour is of special interest. It is a 'virtual tour' through Abbey Road and was, I believe, produced by EMI. You start at the front entrance and go past the reception desk and then down any hall, up or down stairs, and into various rooms as you please with descriptions along the way. Maps of all the levels are provided with a marker to show you where you are even though it's still easy to get lost. You can pan around each and every room to get a full 3-D effect, then head in whatever direction you want. So you can imagine you're Paul coming to work with the boys and make your way down the hall to the control room for studio 2, then down the stairs to get to work. It's the next best thing to being there.

The discs are supposed to self start when you load them into your CD-Rom but don't always and it helps to be at least a low level computer geek. All the software you need is there including Quicktime and WinAmp though I prefer a different MP3 player. All the audio is MP2 or MP3 compressed and sounds excellent. I run the audio outputs of my computer through a standard NAD home audio system so I can set up a playlist and let it go. I can tape tracks for compilations, or with my MP3 player I can convert them to WAV formats and burn CDs for myself of those live shows and TV performances I've missed over the years. Of course you need a reasonable PC system with a bit of memory. I've been told that the audio will play on a Mac but the graphics are not there. The minimum specs are a 486 processor, Windows 95 or 98, 16mb ram, Internet Explorer 3.0 but we should all have experience knowing to exceed the minimum requirements by as much as possible. You can't do much else on your computer while playing tracks as it ties up a bit of memory.

The retail is around \$200 - 250 but considering the amount of data and music you get it's well worth the price if you can find one.

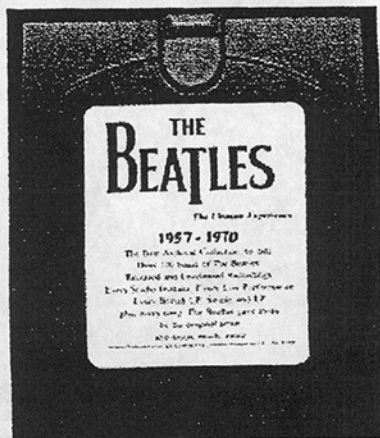
THE BEATLES

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Over 100 hours of The Beatles
Released and Unreleased Recordings
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Overdone Productions, LTD, And Tobe Milo Records, LTD

8 CD-ROM SET TMCD 8Q17-24





Spring
2000

BELMO'S

Volume 13
Issue # 62

BEATLEG NEWS

Since



1987

THE INTERNATIONAL NEWSLETTER FOR COLLECTORS

Beatlegs For The New Millenium

New Yellow Dog, Vigotone, Silent Sea and CD-Rs Abound

The Complete 2CD Rooftop Concert Yellow Dog (072/073)

After a long absence of anything really new from Yellow Dog, we finally have a worthy set of discs from this highly respected company.

We have known for a few years now that Yellow Dog had accumulated a stockpile of tapes from the GET BACK sessions and have patiently been waiting for their release. So here is the first of several promised titles.

THE COMPLETE ROOFTOP CONCERT are soundboard recordings taken from the four cameras used during the filming of the January 30, 1969, Apple Rooftop Concert. Consequently there is repetition on the discs; however, that is only a small irritant. For the first time we can now hear not only the complete performance (including The Beatles' infamous rendition of "God Save The Queen") but also The Beatles warming up before their show.

DISC ONE:

- 1) Get Back #1 warm-up/ Get Back #2/ Get Back #3/ Don't Let Me Down #1/ I've Got A Feeling #1/ One After 909/ Dig A Pony
- 2) I've Got A Feeling #2/ Don't Let Me Down #2/ Get Back #4
- 3) Get Back #2/ Get Back #3/ Don't Let Me Down #1/ I've Got A Feeling #1/ One After 909/ Dig A Pony
- 4) I've Got A Feeling #2/ Get Back #4
- 5) I've Got A Feeling #2/ Don't Let Me Down #2/ Get Back #4

THE BEATLES THE COMPLETE 2CD ROOFTOP CONCERT



DISC TWO:

- 1) Get Back #1 warm-up/ Get Back #2/ I Want You/ Don't Let Me Down/ Get Back #3/ Don't Let Me Down #1/ I've Got A Feeling #1
- 2) One After 909/ Dig A Pony/ God Save The Queen/ I've Got A Feeling #2/ Don't Let Me Down #2/ Get Back #4
- 3) Announcement Only
- 4) God Save The Queen/ I've Got A Feeling #2/ Don't Let Me Down/ Get Back #4
- 5) I've Got A Feeling #1/ One After 909/ Dig A Pony

Besides the music from the Rooftop there is also included the various interviews and conversations filmed by the camera crew while the concert was in progress. Additionally, we hear The Beatles in the Apple Studios talking about and listening to their just recorded concert. It makes for interesting listening and is certainly a worthy disc for any collection.

The downside is that there are no liner notes or any historical data included with this release. Yellow Dog should work on this aspect of their products.

With this release of THE COMPLETE ROOFTOP CONCERT, we should see the end of the Rooftop Beatlegs. It appears we now have it all. Thanks, Yellow Dog.

Belmo's Rating:

Material: B+

Sound Quality: A

Packaging: C

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***Silent Sea: Newest Releases**

***Internet Tape Traders-
Beware The RIAA!**

***John & Paul Reunite**

*****and the usual assortment
of nudes...**

Imagine... John Lennon... More Session Tapes



Imagine...John Lennon ...More Session Tapes

Vigotone (VT 185/186)
2CD with Booklet/Slipcase

For fans of arguably the best Beatles solo album, Vigotone has come up with two more discs worth of session tapes from the making of Lennon's IMAGINE album.

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"Bootlegs are illegal. We don't sell them (so don't ask!) - we only report what's in them."

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These two discs are best viewed as companions to Vigo's previous release, IMAGINE: ALL THE SESSIONS - a three disc set highly recommended by BBN. There are some tracks here which also appeared on that set; however, don't let that stop you from acquiring this set.

These two CDs offer the listener a chance to hear more of the rehearsals and overdubs involved in the making of IMAGINE. It should also be noted that a film crew was present during much of the recordings and John's comments are often intended for them.

DISC ONE (57:44) **How Do You Sleep?**

- 1) First rehearsal
- 2) Riffing
- 3) Another Pass
- 4) Tuning Jam
- 5) Slow rehearsal
- 6) A Bit Of Reggae
- 7) "Slate 12" vocal false start
- 8) Vocal false start #2
- 9) Low vocal rehearsal
- 10) Piano solo false start
- 11) Piano solo
- 12) Piano solo rehearsal
- 13) Eight-track take one
- 14) Phil's rhythm instructions
- 15) Eight-track take two
- 16) ...From George's solo
- 17) **Imagine** (alternate vocal take 2)
- 18) **How** (alternate vocal)
- 19) **I'm The Greatest** (alternate version)

DISC TWO: **It's So Hard**

- 1) John starts tape
- 2) King Curtis Arrives
- 3) Intro playback
- 4) John demonstrates on acoustic
- 5) King Curtis riffs
- 6) First pass and more riffing
- 7) Second pass
- 8) King Curtis asks John a question
- 9) Third pass
- 10) John gives King Curtis feedback
- 11) Another pass at the intro
- 12) Another pass at the intro #2
- 13) Last pass

I Don't Want To Be A Soldier

- 14) John discusses the 1966 tour

- 15) First playback
- 16) Playback continued - the first 'hit it'
- 17) Playback continued - the second 'hit it'
- 18) John and King Curtis talk
- 19) First pass
- 20) John instructs King Curtis
- 21) Second pass
- 22) Third pass
- 23) Last pass

I found these discs to be quite enjoyable to listen to. "How Do You Sleep?" is one of my favorite tracks on IMAGINE and it is very cool hearing how the song progressed throughout the recording sessions. George Harrison and Nicky Hopkins played some great music here.

The King Curtis material is a revelation. He was one hell of a sax player. John and Curtis had a great repore which is evident throughout. It is unfortunate that Curtis was murdered not long after these sessions.

It is without hesitation that I recommend this release to my fellow collectors. The liner notes are excellent and they provide us with a lot of useful data. The photos in the booklet are nicely reproduced as well.

Watch for the re-release of the making of IMAGINE called GIMME SOME TRUTH: THE MAKING OF JOHN LENNON'S "IMAGINE" this spring. Said to contain some new footage and music. We'll see....

Belmo's Rating:

Material: A

Sound Quality: A to B-

Packaging: A

MORE BARRETT TAPES?

Rumor has it that more tapes from Barrett are now in the hands of at least two different bootleggers. I'm told there will be some unreleased session tapes from 1965 as well as alternate mixes - similar to the previous releases we saw last fall.

From Kinfauns To Chaos

The Good, The Bad and The Ugly



From Kinfauns To Chaos

Vigotone (VT-183/184)
2CDs with booklet/slipcase

Vigotone's release of this material is a bit of a mixed blessing. The first disc is the often released "Kinfauns" WHITE ALBUM demos recorded at Harrison's home in Esher. Vigo boasts that this latest version is more complete and the best sounding to date. While that is true to some extent, the differences are mostly minor and in my view do not justify its re-release.

The second disc (called "Chaos") is aptly named as we are subjected to Yoko Ono's endless ramblings recorded in the control room as The Beatles work on REVOLUTION #1.

On "Chaos" we can occasionally hear some unique bit of Beatles music; however, the distractions of Yoko's musings can be too much to bear. Once in a while Yoko says something amusing - such as when she wants John to know that it is okay for him to come inside of her and not just in her hand. Wow.

BBN BACK ISSUES

Belmo's Beatleg News officially licensed back issues are now available from:

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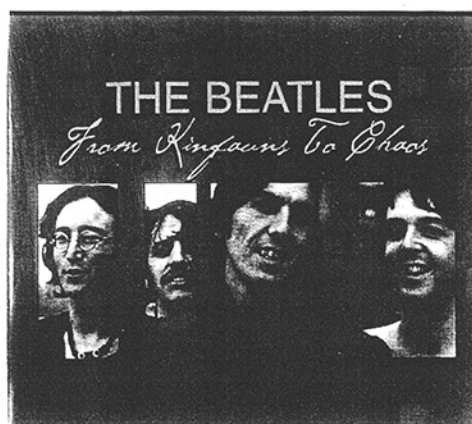
Please send a large SASE or 2 IRC's for details. Mention what issues you are interested in and tell us you saw the ad in Belmo's Beatleg News. Thanks.

DISC ONE (68:01): KINFAUNS

- 1) Julia
- 2) Blackbird
- 3) Rocky Raccoon
- 4) Back in the USSR
- 5) Honey Pie
- 6) Mother Nature's Son
- 7) Ob-La-Di, Ob-La-Da
- 8) Junk
- 9) Dear Prudence
- 10) Sexy Sadie
- 11) Cry Baby Cry
- 12) Child Of Nature
- 13) The Continuing Story Of Bungalow Bill
- 14) I'm So Tired
- 15) Yer Blues
- 16) Everybody's Got Something To Hide Except For Me And My Monkey
- 17) What's The New Mary Jane
- 18) Revolution
- 19) While My Guitar Gently Weeps
- 20) Circles
- 21) Sour Milk Sea
- 22) Not Guilty
- 23) Piggies

DISC TWO (66:02): CHAOS

- 1) Revolution #1 (take 20 - playback #1)
- 2) Revolution #1 (take 20 - playback #2)
- 3) Unfinished Jam #1
- 4) Unfinished Jam #2
- 5) Revolution Jam
- 6) Revolution Jam/Unfinished Jam #3
- 7) Revolution Jam
- 8) Unfinished Jam #4/ Revolution #1 (take 20 - playback #3)
- 9) Unfinished Jam #5
- 10) Revolution #1 (take 20 - guitar and organ overdubs - take 1)
- 11) Revolution #1 (take 20 - guitar and organ overdubs - take 2)



- 12) Revolution #1 (take 20 - guitar and organ overdubs - take 3)
- 13) Unfinished Jam #6
- 14) Revolution #1 (take 20 - playback #4)
- 15) Dialogue
- 16) Revolution #1 (take 20 - guitar overdub)
- 17) Dialogue/ Loop Playback
- 18) Revolution #1

This is one of those releases that is good (new material/improved sound quality), bad (Yoko's jabbering will drive you crazy) and ugly (Yoko's jabbering ruins what could have been a great disc). Still, if you have the patience you can gain some benefit from the CHAOS disc.

So, here is my conclusion: buy it if you are a completist. Avoid it if you have the Kinfauns material already and do not want to listen to Yoko.

Belmo's Rating:

Material: B-

Sound Quality: A

Packaging: A



TWO OF US

VH1 Movie

Review By Mike Solof

"Two Of Us" revolves around a fictional one time meeting between John (Jared Harris) and Paul (Aidan Quinn) in 1976 - six years after the Beatles broke up. For the sake of brevity and 'drama' the show compresses what was actually a series of meetings between John and Paul into one giant analytic talkfest.

The screenplay, approved by McCartney, and based on extensive interviews and conversations as recalled by Lennon and McCartney in their own biographies, was directed by Michael Lindsay-Hogg - a close friend of both Lennon and McCartney and director of "Let It Be".

Quinn does a fantastic job as McCartney, nailing his voice and mannerisms, but McCartney as written by screenwriter Mark Stanfield appears much too involved with psychoanalyzing Harris' Lennon. Macca just never comes off that deep to me in real life.

On the other hand, Harris' stinging portrayal of Lennon seems much closer to the truth: superficially sarcastic, cruel and Yoko-whipped, pushing away those that come near but ultimately needing the friendship that McCartney offers.

The writing wonderfully captures Lennon's caustic playfulness with words. A great example of this occurs early on in the show as Lennon greets an unexpected, uninvited McCartney at the door:

L: "Well, if it isn't the ghost of Christmas past".

M: "I hope you don't mind me surprising you".

L: "It's too early to say".

The dialog heavy, introspective first half of the show, really opens up once they leave John's Dakota apartment and head out onto the streets of New York (but not before John consults Yoko's astrology books to make sure it's safe to go out. ("I don't know much about it...it's more Yoko's thing".))

The pair's interactions with fellow musicians, fans and even the police are fun to see. It kind of feels like a more modern take on some of the old "A Hard Day's Night" scenes.

The average Beatle fan will probably find this movie boring and overly talky. The more hardcore of us hopefully will admire this attempt for what it is - an interesting, if slightly overblown, character study of two people who have shared a long intimate relationship, and are trying to find common ground and forgiveness in the midst of turbulent change. I think most of us can relate.

The show ultimately promises more than it delivers by offering the hope of a musical reunion that in the end never happens. But perhaps this is for the best. It's so much more fun wondering about what if...

What if...

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Internet Tape/CDR/MP3 Trading Illegal

Beware Tape Traders - The RIAA Is After YOU!

Article By Steve Loveless

In December of 1997 the Record Industry Association of America, the Business Software Alliance, the Motion Picture Association of America and the Association of American Publishers applauded the signing of the NET or "No Electronic Theft Act". Never heard of it? Well, neither did I until a friend sent an article from the Wired Magazine website ("Trade A Tape, Go To Jail" by Steve Silberman - go to the www.wired.com website and do a search for "no electronic theft act").

Neither did an unsuspecting Springsteen collector and tape trader at an east coast university until the RIAA made his life a little more miserable by charging him under the NET Act. He pled guilty (against his lawyer's advice) and ended up with a \$25,000 fine, legal costs, a felony conviction with probation and (probably) the loss of his collection.

The new legislation is designed to increase fines and penalties for the illegal copying of intellectual property, which includes tapes, CDRs and MP3s of live concert recordings and videos as well as commercially released material. According to the Wired article Steve D'Onofrio, director of the RIAA Anti-Piracy Unit, says that the "financial gain" that a tape trader apparently enjoys is one of the main considerations in prosecuting these criminals.

The problem is that one person's idea of financial gain is not that of another. In fact the new legislation defines "financial gain" as the "receipt or expectation of receipt, of anything of value, including the receipt of other copyrighted works". This is intended to make barter a form of financial gain.

They seem to mainly target the traders that put up web pages listing what they have to offer and what they want in return. An important issue was traders offering transactions to 'newbies' which is offering a tpe of contraband material in trade for two blanks to someone who has nothing else the trader wants. This makes the extra blank the "profit" for the trader.

Because of the far reach of the internet, many internet traders get huge numbers of requests for tapes and this is when the RIAA considers this to be a commercial business rather than the hobby it really is. According to D'Onofrio "one individual trading with another individual is not a problem" but traders approach a "very thin line" when they post their collection on the net and solicit other to participate in this heinous crime against society.

So what if you have a web page with your collection listed and you're soliciting trades or offering downloads? The RIAA doesn't pursue an investigation unless an artist has signed an affidavit requesting such an investigation. Whether the RIAA looks for offending websites and contacts an artist or vice versa is unclear. They do target .edu sites and "particularly universities that allow students to develop their own web sites".

Even if you simply post MP3s or Real Audio files once a file has been downloaded 100 times you are open to a felony charge. Another magic number is if the "retail value" of whatever it is you've traded, sold or posted for downloads is over \$1000.

Personally I would advise against listing as part of an artist or traders web ring. The bottom line seems to be that if you are reasonably discreet, keep a low profile, avoid posting a web page and don't solicit trades for cash or blanks. In fact the NET Act actually "Exempts from criminal prosecution reproduction or distribution that is not done 'willfully' or that constitutes small scale non-commercial copying (copyrighted works with a total retail value of less than \$100)".

You can log onto www.usdoj.gov/criminal/cybercrime/netsum.html to read the complete NET Act.



ODZ & ENDZ

*The "RAM MONO MIX" and "WINGS OVER BOSTON" CDRs reviewed in the last issue have finally been released on pressed CDs and remastered a bit to upgrade them from the original CDR releases. The Wings disc now has an interview with Paul & Linda from backstage at the Madison Square Garden show also from the 1976 tour. The packaging for both discs is significantly upgraded with printed covers and the Ram disc is screened with a nicely reproduced label of the Japanese mono Ram LP.



*Barrier Records from Japan has released a live Harrison disc called LIVE AT THE ARENA. It is a fair audience tape of the November 20, 1974, show in St. Louis.

*Some of you may have read a recent article in Discoveries by Michael Anderson stating that "an underground source played me a reel to reel recording of the three extended versions of the WHITEALBUM track 'Helter Skelter'". Well, I emailed him and wrote him a letter asking for confirmation of this story. No reply. You can bet that the story had no basis in truth. "If it sounds too good to be true"....

It's Hard To Be Butterflies



It's Hard To Be Butterflies Barrier (BAR007/8) 2CDR

BBN correspondent Renato Facconi reports on this new Japanese set. It is the first of several releases which the Barrier label plans to release in the coming months. Future discs will include more DOUBLE FANTASY and MILK & HONEY session tapes. Each will supposedly include the most complete day's session tapes available and promises a lot of unreleased material.

Here is the breakdown of this set:

DISC ONE (72'13"):

I'm Stepping Out (guitar demo)
I'm Stepping Out (guitar/drum machine)

August 6, 1980

I'm Stepping Out (numerous takes, rehearsals, dialogue, playbacks, etc.)

It's Hard To Be Butterflies

It's Now Or Never

Long Lost John

Hard Times Are Over

*All of the above is spread throughout the disc. While much of this material appeared on Lost Lennon Tapes, there is new material here. It is the most complete look we have of John working on and recording "I'm Stepping Out" and is quite fascinating.

DISC TWO (60'32"):

August 6, 1980

More of I'm Stepping Out sessions with lots of dialogue

Every Man Has A Woman Who Loves Him session tapes - from rehearsals to the final mixdowns. Very cool stuff.



I Got Stung Yellow Cat (YC066)

Rock & Roll Hall Of Fame (March 5, 1999)

- 1) Intro to/ by Macca (2:39)
- 2) Blue Suede Shoes (Macca - 2:47)
- 3) Thank You by George Martin (1:10)
- 4) Let It Be (Macca - 5:07)

Linda McCartney Tribute (April 10, 1999)

- 5) Here, There & Everywhere (Lynden David Hall - 3:24)

6) Blackbird (Des'ree - 2:31)

7) Amazing Grace/ Nearer My God To

Thee (Ladysmith Black Mambazo - 6:46)

8) She's A Woman (Tom Jones - 3:36)

9) As Tears Go By (Marianne Faithful - 3:36)

10) Intro Elvis Costello (1:16)

11) That Day Is Done (Costello - 5:25)

12) Intro by Elvis Costello (0:23)

13) Warm And Beautiful (Costello 03:11)

14) Intro George Michael (1:15)

15) The Long And Winding Road (George Michael - 3:51)

16) Intro TV version Johnny Walker (:38)

17) Dedication by Macca (1:29)

18) Lonesome Town (Macca - 4:00)

19) All My Loving (Macca 0 2:16)

20) Outro (0:49)

Bonus Track: BBC Radio Broadcast - July 6th, 1999

21) I Got Stung (Macca - 2:39)

This material is from the TV broadcasts and is easily had by all. Incomplete. For historical purposes only.

Belmo's Rating:

Material: B-

Sound Quality: B

Packaging: C-

Macca Is Everywhere!

There has been a plethora of McCartney releases on CDRs lately. Here are but a few of the more notable.....

*LIVE AT THE CAVERN CLUB: This one is from the Canadian broadcast and contains the complete show AND is in stereo. Avoid the disc which was recorded off the internet.

*LIVE AT PARKINSON: Recorded off BBC1 on December 12, 1999. Mono. Includes: Honey Hush, Twenty Flight Rock, Cohen The Wind Is Blowing, Yesterday, The Long And Winding Road, Chase My Blues Away, Mist In Central Park (Ooby Dooby song), Suicide, My Love (excerpt from "Working Classical", All Shook Up and numerous interviews. Very good program.

*ROUTES OF ROCK: Multi-Disc Set. Mono Taken from the BBC World Service radio show this past fall. On 'Fat Controller Records'. This is the show where Macca played disc jockey. During the programs Paul did some narration, played songs off his RUN DEVIL RUN album, and played many of his old rock & roll favorites. Quite interesting and worth picking up - if you can find it.

*PAUL MEXICO CITY SOUNDCHECK Recorded November 25 & 27, 1993. Audience recording. Mono. Quality ranges from fair to poor. The songs: Let Me Roll It, Bring It To Jerome, Midnight Special, Every Night, We Can Work It Out, San Francisco Bay Blues, Just Because, Be Bop A Lula, Honey Don't, Every Night, All My Trials, C Moon, Don't Let The Sun Catch You Crying, The Long And Winding Road, Ain't That A Shame.

*WINGS OVER BIG APPLE (Main Stream Records) 2 CDR Set. Audience recording. Mono. Incomplete. Recorded at Madison Square Garden on May 25, 1976. Previously released. A fairly good recording.

*RRRRRRROOOOOCK SHOW (Midas Touch) Recorded June 23, 1976 at the LA Forum. Excellent stereo soundboard. Previously released as "Wings From The Wings" on Idle Mind (IMP 1117) as a 3-LP set. Quality is much better here and this version is the most complete yet. Certainly a must have for Macca / Wings fans. Total time of 59'22". Spoken intros have been edited out.

The Silent Sea's Tide Is Rising

A Homegrown Label Achieves Success

Two years ago Silent Sea released their first disc - ATTACK OF THE FILLER BEEBS, EPISODE ONE (SS001). This was soon followed by EPISODES TWO & THREE. These discs compiled every available Beatle/BEEB tape not included in Great Dane's COMPLETE BBC SESSIONS box and upgrades of many of the songs that were in the box set.

With the success of these three discs Silent Sea's "purpose for existence" had become the reissuing and remastering of all The Beatles unofficial songs supplemented with rare interviews.

Here is a brief rundown of the titles:

*ATTACK OF THE FILLER BEEBS, EPISODE ONE (SS001): March 62 to January 64.

*ATTACK OF THE FILLER BEEBS, EPISODE TWO (SS002): February 64 to August 65.

*ATTACK OF THE FILLER BEEBS, EPISODE THREE (SS003): November 65 to June 68.

*KINFAUNS (SS004): The Esher Demos.

*ANTHOPOLOGY (SS005): Every song from "Anthology" video not on the "Anthology" CDs

*FAREWELL TO CLUBLAND (SS006): Every essential December 1962 Star Club performance.

*PEPPERLAND (SS007/8): 2 CDs. Every known "Sgt. Pepper" rarity plus songs from "Making of Sgt. Pepper", mono mixes, and the BBC's first airing of the LP.

*THE CRIMBLE TAPES (SS009): All the available Christmas Album tracks and outtakes plus three holiday "Saturday Club" appearances.

*THE BEATLES IN CONCERT - PHILADELPHIA 64.09.02 & INDIANAPOLIS 64.09.03 (SS010): Live broadcasts from 1964.

*WHITE SESSIONS (SS011-14): 4 CDs. Every known outtake, alternate take, alternate mix, studio rehearsal, session tape, film or video soundtrack from the Summer/Fall of 1968.

*THE BEATLES IN CONCERT - SHEA STADIUM 65.08.15 & ATLANTA 65.08.18 (SS015): Best sounding Shea Stadium concert yet.

*THE BEATLES IN CONCERT - TOKYO 66.06.30 - TOKYO 66.07.01 (SS016): Both of the Tokyo concerts are here.

*WHITEMONO (SS017-18): 2 CDs. All the original mono mixes of the album plus the "Hey Jude" and "Lady Madonna" singles.

*TELECASTS ONE (SS019): Royal Variety Performance, "Drop In", and "The Morecambe And Wise Show".

*TELECASTS TWO (SS020): The first two live Ed Sullivan shows and the complete "Around The Beatles" studio versions.

*TELECASTS THREE (SS021): "The Beatles In Nederland, "Blackpool Night Out" and Peter Sellers camping it up.

*TELECAST FOUR (SS022): Ringo on "Cilla" and "With A Little Help From My Friends" and George on "Smothers Brothers".

*REVOLVING (SS023/24): 2 CDs. The evolution of "Revolver" with demos of "He Said She Said", all studio session tapes, monitor mixes, the mono REVOLVER, "Paperback Writer/Rain" mono single and more.

*THE BEATLES IN CONCERT - LIVERPOOL 63.12.07 - WASHINGTON 64.02.11 (SS025): Early concerts.

*THE BEATLES IN CONCERT - SAN FRANCISCO 66.08.29 - LONDON 69.01.30 (SS026): Final concert at Candlestick and the "Rooftop Concert".

*THE BEATLES IN CONCERT - HOUSTON 65.08.19A - HOUSTON 65.08.19B (SS027): Both Houston shows.

*LAST YEAR (SS028/29): 2 CDs. Includes the alternate "Abbey Road" album and various rarities including a complete "You Know My Name" and the final acetate mix of "What's The New Mary Jane".

*FOR NO ONE (SS030): Thirty-two Beatle demo tapes totalling 72 minutes.

*THE BEATLES IN CONCERT - COPENHAGEN 64.06.04 - ADELAIDE 64.06.12 (SS031): Both shows feature Jimmy Nicol on drums.

*SOUL SESSIONS (SS032/33): 2 CDs. Every available studio rarity from the "Rubber Soul" era including outtakes, alternate takes, alternate mixes and home demos. Also the mono version of "Rubber Soul" and the latest upgrades from the John Barrett Tapes.

*THE BEATLES IN CONCERT - VANCOUVER, BC 64.08.22 - LOS ANGELES 64.08.23 (SS034): Highlight is the stereo Hollywood Bowl from 1964.

*SONGS FOR ELEANOR (SS035/36): 2 CDs. "Help!" era rarities, outtakes, session tapes, "Ticket To Ride" radio broadcast, original film soundtrack mixes, mono b-sides and more.

*MORE SONGS FOR ELEANOR (SS037): The original British mono and stereo album mixes for "Help!".

*DEAD MAN'S WALKMAN (SS038/39): The best of the John Barrett Tapes.

*SLEEPING WITH THE N.M.E. (SSEP.01): Picture disc of the best available versions of both complete Beatle performances from the '64 and '65 New Musical Express Poll Winners Concerts.

*ALTERNATE ALBUM 1 (SS040): 20 different version of "I Am The Walrus".

THE BEATLES COMPLETE

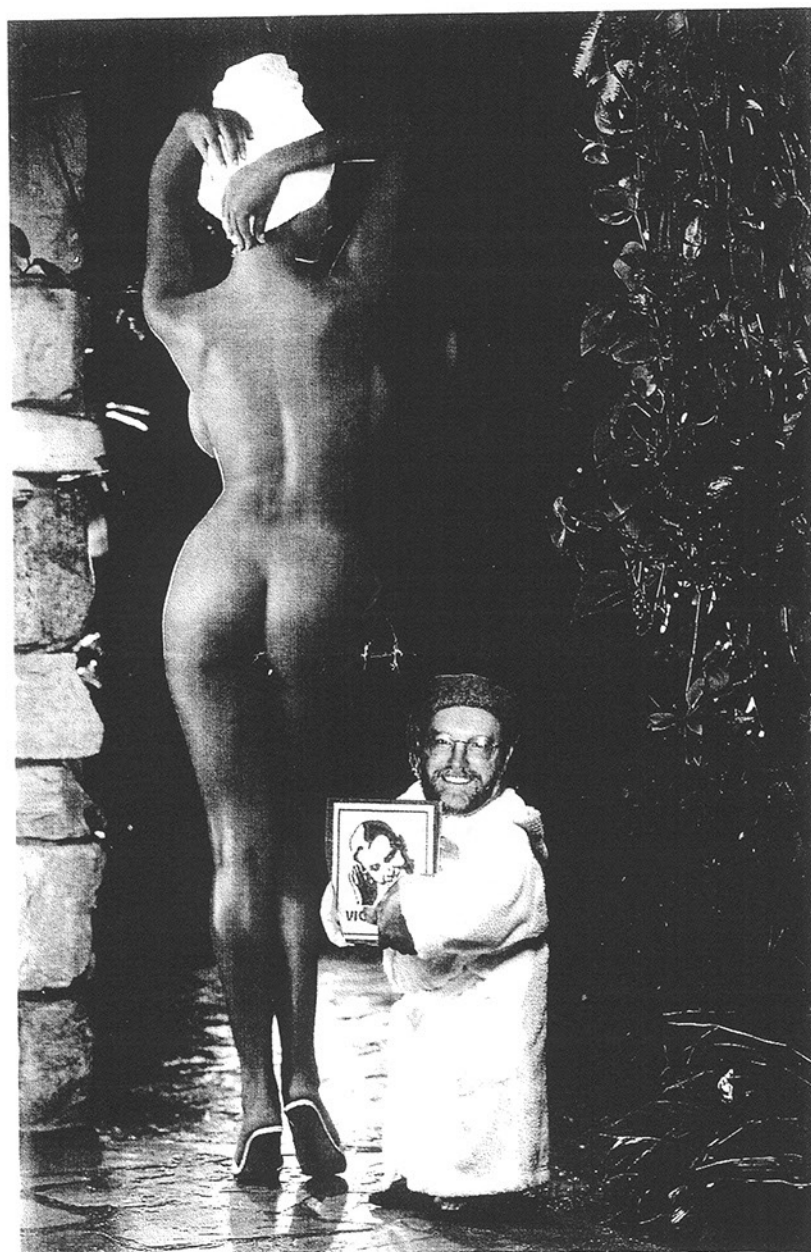
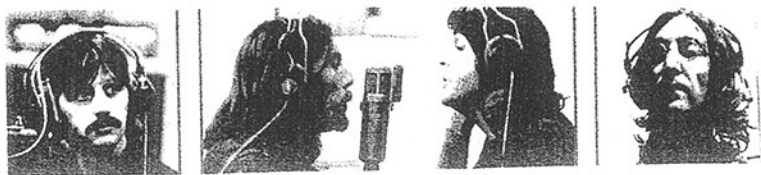
In this series Silent Sea plans to "release in chronological order the best and most complete version of every known Beatle recording and mixing variant not included in the official 16-disc catalog."

This is a huge undertaking for anyone, so I tip my hat to the nice folks at Silent Sea who have done a great job so far. There is not enough room here to go into any detail about their releases thus far; however, I will list them for you.

- *July 6, 1957 to April-May, 1960 (Pt. 1)
- *April-May, 1960 (Pt. 2) to June 24, 1961
- *January 1 to September 5, 1962
- *September 11 to December 21, 1962
- *December 25, 1962 to January 22(a), 1963
- *February 11 (a) to 11 (b), 1963
- *February 11 (c) to March 5, 1963
- *March 6 to May 21 (a), 1963
- *May 21 (b) to June 17, 1963
- *June 19 to July 10(a), 1963

Also released from Silent Seas (on their 'Silent Sighs' label) is this disc:

THE RUTLES - SHORT AND CURLIES (PSI.003): The Sean Barrett Tapes - recordings from the estate of the infamous transsexual Shabby Road Studios engineer, who was given the job of cataloging the Rutles' tapes while recovering from his operation. Features all 17 Leppo demos plus 17 more rarities from Rutland's PreFab Four.



Mini-Belmo and his able assistant (Trixie) are preparing to cook up another grand issue of "Belmo's Beatleg News". Look for the secret ingredients which make BBN the best source of Beatleg news in the whole, wide universe!

Belmo Is Back!

*Belmo's Evil Clone -
"Mini Belmo" -
Takes Over Publishing
Belmo's Beatleg News*

Due to an unprecedented number of letters, I have decided that (for the sake of the common good), BBN will continue on. We can't let the 910 be your only source of Beatleg info, now can we? Not that the 910 isn't any good, it's just that we have lots more naked ladies. I know what my readers want.

Okay, so here's the deal. I will publish five more issues after this one and then we will re-evaluate our options. If there are lots more Beatlegs coming our way (as there are now), then BBN will keep going. Sound reasonable?

The cost for U.S. subscribers is \$20. Canada and Mexico is \$22. Everywhere else is \$25. This gets you five (5) issues sent via first class mail in the U.S. and air mail elsewhere.

Checks and money orders MUST be made out to : S. Belmer (not Belmo or BBN)!!!! Pay attention here, guys. I will return any checks or money orders not made out correctly. Send cash at your own risk. Do not send stamps or IOUs. These do not pay the bills.

I hope this is welcome news for all of you. Tell your friends. Tell Rick Rockwell. Tell the world that BBN is still here. Thanks.

Can you help Belmo?

I am desperately searching for the following and will do whatever you ask to get them.

- *Roger Scott's Beatles Radio Show from the 80's.
- *A super-clean copy of the video "Candy" with Ringo
- *A video copy of "Caligula"- the Penthouse XXX movie
- *Stormy Under the Balmy by Juantrip

Drop me a line at my PO Box if you have any of these. Thanks.

The Twickenham Sessions

Yellow Dog's 8-CD Boxed Set

Where to begin? Yellow Dog has just released eight CDs of the infamous "Twickenham Session Tapes". This is either good news or bad news - depending on whether or not you are a collector of this material.

From what I can tell there is about two hour's worth of new material here. Most of the music is an upgrade in sound quality. If that makes it worth the cost of the boxed set (from between \$175 to \$250 - depending on who you buy it from) for you and you have lots of extra cash to blow, then run out and buy this. Otherwise, borrow the set from a friend and copy the new stuff.

Personally, I find most of the "Let It Be" sessions rather tedious. Occasionally, there are bright spots, but for the most part these sessions and rehearsals seem to go on forever. However, being the dutiful reporter I am, I will attempt to outline the material for you. Here we go...

Songs marked with an * means the song is new to disc.

DISC ONE:

- 1) Don't Let Me Down
- 2) Dig A Pony
- 3) Everybody Go Soul
- 4) Don't Let Me Down
- 5) The Long And Winding Road*
- 6) Oh! Darling*
- 7) Maxwell's Silver Hammer*
- 8) Dialogue*
- 9) My Name Is Ted (jam)*
- 10) Crackin' Up (jam)*
- 11) All Shook Up
- 12) Your True Love
- 13) Blue Suede Shoes
- 14) Three Cool Cats
- 15) One After 909
- 16) I'll Wait 'Til Tomorrow
- 17) Hippy Hippy Shake
- 18) Two Of Us
- 19) Two Of Us *
- 20) Two Of Us *
- 21) Money
- 22) Give Me Some Truth
- 23) All Things Must Pass
- 24) All Things Must Pass*



- 25) All Things Must Pass
- 26) All Things Must Pass
- 27) I've Been Good To You
- 28) Jam*
- 29) Jam
- 30) Dizzy Miss Lizzy
- 31) Money
- 32) Fool Like Me
- 33) Sure To Fall
- 34) Right String, Wrong Yo-Yo

The first four songs are on "The Ultimate Collection Vol. 1" (Yellow Dog) and the other previously released tracks are on "The Get Back Journals" (Vigotone).

DISC TWO:

- 1) Two Of Us*
- 2) Two Of Us*
- 3) When The Saints Go Marching In*
- 4) Loop De Loop*
- 5) Two Of Us*
- 6) Hear Me Lord*
- 7) Across The Universe*
- 8) All Things Must Pass
- 9) All Things Must Pass
- 10) Let's Dance
- 11) All Things Must Pass
- 12) She Came In Through The Bathroom Window*
- 13) She Came In Through The Bathroom Window*
- 14) Carry That Weight
- 15) The Long And Winding Road
- 16) Golden Slumbers/Carry That Weight
- 17) The Long And Winding Road
- 18) Instrumental

- 19) I've Got A Feeling
- 20) Improvisation
- 21) Maxwell's Silver Hammer
- 22) Woman Where You Been So Long*
- 23) Oh Julie, Julia*
- 24) Oh! Darling*
- 25) The Long And Winding Road*
- 26) Maxwell's Silver Hammer*
- 27) Maxwell's Silver Hammer*
- 28) Improvisation
- 29) A Shot Of Rhythm And Blues
- 30) (You're So Square) Baby I Don't Care
- 31) Across The Universe
- 32) Across The Universe
- 33) Across The Universe
- 34) Across The Universe
- 35) Rock And Roll Music
- 36) Lucille
- 37) Lotta Lovin'
- 38) Across The Universe
- 39) Gone Gone Gone
- 40) Dig A Pony
- 41) One After 909

Most of these tracks are on "Get Back Journals 2" (Vigotone) and "Leaning On A Lamp Post.". The unreleased pieces are not revelations in any way. Just more of the same.

DISC THREE:

- 1) Revolution
- 2) A Case Of The Blues
- 3) Be Bop A Lula
- 4) Medley: Lotta Lovin'/Something Else
- 5) Improvisation
- 6) School Days
- 7) F.B.I.
- 8) She Came In Through The Bathroom Window
- 9) Medley: Improvisations/Honey Huse
- 10) Honey Hush
- 11) Stand By Me
- 12) Hare Krishna Mantra
- 13) Well, If You're Ready
- 14) Hare Krishna Mantra
- 15) Two Of Us
- 16) You Got Me Going
- 17) Twist And Shout
- 18) Don't Let Me Down
- 19) I've Got A Feeling

Continued next page

(Continued from Page 9)

- 20) One After 909
- 21) Too Bad About Sorrows
- 22) Just Fun
- 23) She Said She Said
- 24) She Came In Through The Bathroom Window*
- 25) One Way Out*
- 26) Mac Arthur Park
- 27) Mac Arthur Park*
- 28) Mac Arthur Park*
- 29) All Things Must Pass
- 30) All Things Must Pass*
- 31) Mean Mr. Mustard
- 32) Don't Let Me Down
- 33) All Things Must Pass
- 34) Fool Like Me
- 35) You Win Again
- 36) Improvisation
- 37) She Came In Through The Bathroom Window
- 38) Jam
- 39) Unknown*
- 40) Smokestack Lightning*
- 41) I Me Mine*
- 42) Sweet Little Sixteen
- 43) Malaguena
- 44) Almost Grown
- 45) What Am I Living For
- 46) Rock And Roll Music
- 47) I Me Mine
- 48) I Me Mine

Nearly all of the sessions on this disc are from "Get Back Journals 2". The unreleased pieces are not much more than snippets of songs and of are little value.

DISC FOUR:

- 1) Another Day*
- 2) Unknown*
- 3) Instrumental*
- 4) Instrumental*
- 5) Instrumental*
- 6) Let It Be*
- 7) The Long & Winding Road*
- 8) Let It Be*
- 9) Her Majesty*
- 10) Golden Slumbers*
- 11) Carry That Weight*
- 12) The Long & Winding Road*
- 13) The Long & Winding Road*
- 14) The Long & Winding Road
- 15) Oh! Darling
- 16) Instrumental
- 17) Instrumental
- 18) Instrumental
- 19) Instrumental

- 20) Instrumental
- 21 - 28) For You Blue
- 29) Improvisation

This disc has the most new material and some quite interesting bits. Most of the instrumentals are of Paul doodling on piano. The various other versions of "Long & Winding Road" and "For You Blue" sound familiar to me but they could be new to disc. I cannot, however, bring myself to dig through all my discs and listen to it all to know for certain. Anyone out there want to try?

DISC FIVE:

- 1) Get Back
- 2) Let It Be
- 3) Instrumental
- 4) Instrumental
- 5) La Penina
- 6) Instrumental
- 7) Across The Universe
- 8) Tennessee
- 9) Across The Universe
- 10) House of the Rising Sun
- 11) Commonwealth
- 12) Enoch Powell
- 13) Get Off
- 14) Get Off*
- 15) For You Blue*
- 16) Get Off*
- 17) Honey Hush
- 18-20) For You Blue
- 21) Hitchhike*
- 22) For You Blue*
- 23) For You Blue*
- 24-26) Let It Be
- 27) That'll Be The Day
- 28) I've Got A Feeling
- 29) Medley: Jenny Jenny/Slippin' & Slidin'
- 30) Let It Be

With a few exceptions the material on this disc has appeared on "Get Back Journals" Vol. 1 and Vol.2. The sound quality is better here than previously released..

DISC SIX:

- 1) Unknown*
- 2) Piano Improvisation*
- 3) The Long & Winding Road*
- 4) Let It Be*
- 5) Don't Let Me Down*
- 6) Maxwell's Silver Hammer*
- 7) I've Got A Feeling*
- 8) The Long & Winding Road*
- 9) Piano Improvisation*
- 10) Get Back*
- 11) Get Back*

- 12) I've Got A Feeling*
- 13) Get Back*
- 14) Lady Madonna*
- 15-17) Get Back*
- 18) Hi Heeled Sneakers
- 19) Hi Heeled Sneakers*
- 20) Long Tall Sally*
- 21) Get Back*
- 22) Instrumental*
- 23-26) Get Back*
- 27) Improvisation*
- 28) Don't Worry Kyoko/A Quick One*
- 29-30) Improvisations*
- 31) I've Got A Feeling*
- 32) Improvisation*
- 33) Don't Let Me Down*
- 34) Till There Was You
- 35) Come On Everybody
- 36) Maxwell's Silver Hammer
- 37) Mack The Knife
- 38) Maxwell's Silver Hammer
- 39) Maxwell's Silver Hammer
- 40) Don't Be Cruel
- 41) Medley: On A Sunny Island/Brazil/Groovin'/ I Got Stung
- 42) Brazil
- 43) It's Only Make Believe
- 44) Thru A London Window

Lots of conversations on this disc as well as Yoko making her noises. Again, nothing here to write home about.

DISC SEVEN:

- 1) The Long & Winding Road
- 2) Adagio For Strings
- 3) Martha My Dear
- 4) Medley: Martha My Dear/ Improvisations*
- 5) Improvisation/ Yoko screams*
- 6-15) Get Back rehearsals
- 16) San Francisco Bay Blues
- 17) Lady Jane
- 18) Talking Blues/ Improvisations
- 19-21) Woman
- 22) Cocaine Blues
- 23) Flushed From The Bathroom Of Your Heart
- 24) On A Clear Day/ Improvisation
- 25-26) Back Seat Of My Car
- 27) Song Of Love

This disc, as far as I can tell, has all been previously released. Lots of snippets of songs and boring improvisations and conversations.

(Continued next page...)

(Continued from page 10)

DISC EIGHT:

- 1) Song Of Love
- 2) As Clear As A Bell
- 3) Hello Dolly
- 4) Mean Mr. Mustard
- 5) Madman
- 6) Medley: Mean Mr. Mustard/ Madman
- 7) Watching Rainbows
- 8-10) Improvisations
- 11) Take This Hammer
- 12) Johnny B. Goode
- 13) Johnny B. Goode*
- 14) Get Back*
- 15) Improvisation*
- 16) Don't Stop Running*
- 17) Madman*
- 18) You Know My Name*
- 19) Instrumental*
- 20) Oh! Darling
- 21) Oh! Darling
- 22) Ob-La-Di, Ob-La-Da
- 23) Studio noise

The unreleased material is lackluster at best. The Beatles are not into it and is painfully obvious that things aren't well in Pepperland.

I am told that another 8 CD set will be forthcoming from Yellow Dog. When that will be is presently unknown. What to say about this set? Buy it if you are a completist; otherwise, save your money for something good.

Belmo's Rating:

Material: C

Sound Quality: B+

Packaging: B



The Lost Paris Tapes

Doctor Pataphysical (DP 027)

- 1) Interview At Le Bourget (1/14/64)
- 2) If I Had A Hammer (Trini Lopez)
- 3) Announcer
- 4) From Me To You
- 5) This Boy
- 6) I Want To Hold Your Hand
- 7) She Loves You
- 8) Twist And Shout
- 9) From Me To You (reprise #1)
- 10) I Saw Her Standing There
- 11) This Boy (intro only)
- 12) Twist And Shout
- 13) From Me To You (reprise #2)
- 14) Long Tall Sally
- 15) From Me To You (reprise #3)
- 16) From Me To You

New to disc are tracks 10 thru 16. The songs are either from January 16 (matinee) or January 19 (matinee). The sound quality is excellent. Originally broadcast on French radio in 1993. A private collector is said to also have "Roll Over Beethoven", "Boys", "All My Loving" and "Till There Was You". Search out this disc and add it to your collection.

Return To Lindiana

No Label CDR

This CDR is from a tape given to Trevor Horn a few years back and will shortly be released on Vigotone Records. I do not have this yet, but the track listing is as follows:

- 1) Lindiana
- 2) I Love This House
- 3) We Got Married
- 4) Beautiful Night
- 5) Loveliest Thing
- 6) Squid
- 7) Big Day
- 8) This One
- 9) Love Come Tumbling Down
- 10) Christian Pop
- 11) Atlantic Ocean
- 12) Love Mix
- 13) Return To Pepperland
- 14) Rough Ride
- 15) Figure Of Eight



The tracks were recorded between the years 1984 - 1988. Some are new to disc, while the others are early mixes or alternate takes. These include the infamous Phil Ramone Sessions. I'll give an indepth review next time.

Belmo's Corner

Since I don't have much room to write anything meaningful or clever, I think I'll just plug my newest book:

20TH CENTURY ROCK AND ROLL: PSYCHEDELIA!!!

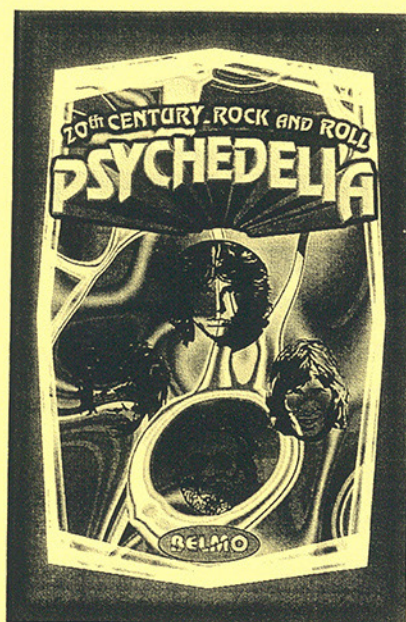
In this book I do an overview of the Psychedelic Sixties and a history of drug use through the ages of Mankind. Then there is my analysis of the Top 50 psychedelic groups of the Sixties and their musical contributions. I close out the book with my selections for the Top 100 Psychedelic Albums and Top 200 Psychedelic Songs of the Sixties.

It is a beginner's guide to psychedelic music and one which I believe is very informative and entertaining. Anyway, rush out to your favorite book store and buy the damn thing!

I plan more books in the future. All I need do is find time between publishing BBN and working at my full-time job. Thanks to all who have stuck with me through the years. I consider all of you friends. Until next time remember to keep on Beatling.....!!!

Belmo

The cover of Belmo's newest book: *20Th Century Rock And Roll: Psychedelia*





BELMO'S

Volume 13
Issue # 63

BEATLEG NEWS

Since



1987

THE INTERNATIONAL NEWSLETTER FOR COLLECTORS

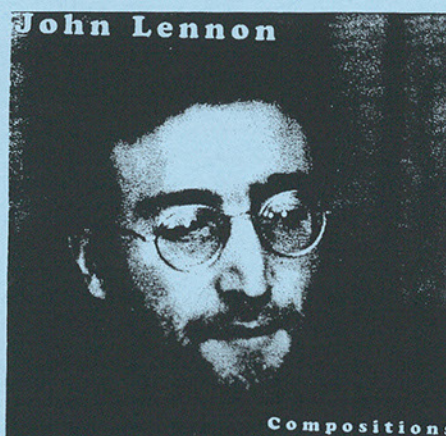
Two New Releases From Vigotone

Vigotone continues their superb product with Paul McCartney's PIZZA & FAIRY TALES and John Lennon's COMPOSITIONS. Both are packaged in slip cases and contain booklets with rare photos and excellent documentation. Let's first review the Lennon disc...

John Lennon: Compositions

Vigotone (VT-191) CD/ 61' 43"

- 1) Make Love, Not War
- 2) I'm The Greatest
- 3) I'm The Greatest
- 4) How?
- 5) Child Of Nature
- 6) Child Of Nature
- 7) Oh Yoko!
- 8) Sally And Billy
- 9) Sally And Billy
- 10) Rock And Roll People
- 11) Oh Yoko!
- 12) Oh Yoko!
- 13) Help!
- 14) Instrumental
- 15) Happy Christmas
- 16) Happy Christmas
- 17) People Get Ready/ How?
- 18) How?
- 19) How?
- 20) My Heart Is In Your Hands
- 21) Mailman, Bring Me No More Blues
- 22) I Promise
- 23) You Know How Hard It Is
- 24) I'll Make You Happy
- 25) I'll Make You Happy



This set contains the unedited tape of Lennon at his home in Tittenhurst Park as he is performing demos of these songs on his piano in 1970. While most of these songs have appeared on previous bootlegs (I believe "My Heart Is In Your Hands", "You Know How Hard It Is" & "I'll Make You Happy" are new to disc and therefore collectable), this is the first time we get to hear the full-length and unedited session. The sound quality is excellent even if Lennon's singing isn't always up to snuff. But, hey, this was just him working out songs on his piano. It was never meant to be heard by us (which is why we love these things!).

This is a nice disc and I recommend it to all you collectors out there. It is very cool to be a fly on the wall as John works on his songs.

Belmo's Rating:

Material: B+

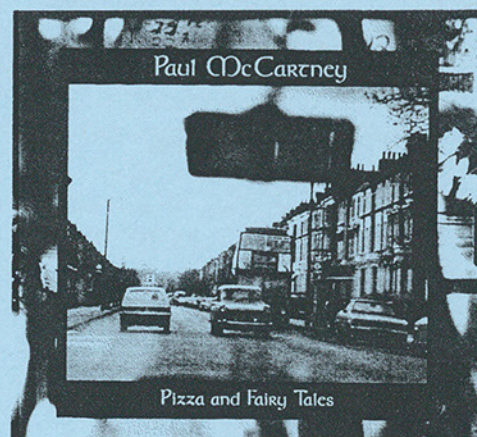
Sound Quality: A-

Packaging: A-

Paul McCartney: Pizza And Fairy Tales Vigotone (VT-189/190) 2CD

Disc One (73' 30"):

- 1) I Love This House (1984)
- 2) Lindiana (1984)
- 3) We Got Married (1984)
- 4) Move Over Busker (1985)
- 5) Good Times Comin'/ Feel The Sun (1985)
- 6) It's Not True (1985)
- 7) Press (1985)
- 8) However Absurd (1985)
- 9) Stranglehold (1985)
- 10) Footprints (1985)
- 11) Write Away (1985)
- 12) Tough On A Tightrope (1985)
- 13) Yvonne (1985)
- 14) Pretty Little Head (1985)
- 15) Talk More Talk (1985)
- 16) Only Love Remains (1986)



(Continued on page 2...)

(Macca continued...)

DISC TWO (73' 30"):

- 1) Beautiful Night (1986)
- 2) Loveliest Thing (1986)
- 3) Squid (1986)
- 4) This One (1987)
- 5) Love Come Tumbling Down (1987)
- 6) Atlantic Ocean (1987)
- 7) Love Mix (1987)
- 8) Return To Pepperland (1987)
- 9) Once Upon A Long Ago (1987)
- 10) P.S. Love Me Do (1987)
- 11) Big Day (1987)
- 12) Christian Pop (1987)
- 13) Peacocks (1987)
- 14) Rough Ride (1987)
- 15) Figure Of Eight (1987)

This double-disc set gets its name from an interview Paul gave to Rolling Stone in 1986 (Issue 482):

"I happened to be on my way to the Caribbean, so passing through New York I rang John up. But there was so much suspicion, even though I came bearing the olive branch. I said, 'Hey, I'd like to see you'. He said, 'What for? What do you really want?' It was very difficult. Finally, he had a great line for me: he said, 'You're all pizza and fairy tales.'"

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"Bootlegs are illegal. We don't sell them (so don't ask!) - we only report what's in them."

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He had become sort of Americanized by then, so the best insult I could think of was to say, 'Oh fuck off, Kojak', and slam the phone down. *"Pizza And Fairy Tales"* - I almost made that an album title".

About half of this set originated from the 1988 compilation tape Macca had assembled to give to various producers for consideration.

The original lineup for that set follows:

Side A: Return To Pepperland/ Love Come Tumbling Down/ Christian Pop/ Atlantic Ocean/ Lindiana/ I Love This House/ We Got Married/ Rough Ride/ Figure Of Eight
Side B: Squid/ Big Day/ Beautiful Night/ Loveliest Thing/ Love Mix/ Peacocks/ This One

The rest of the set are the familiar PRESS TO PLAY outtakes and some odds and ends. Let's take a closer look per Vigo...

Disc One:

"I Love This House" first aired in 1995 on the "OOBU JOOBU" radioseries. "Lindiana" is previously unreleased and will probably stay that way as it is not very good. "We Got Married" lacks the Robbie Macintosh and Hamish Stuart contributions as well as Guy Barker's trumpet.

Tracks 4-15 are the PRESS TO PLAY alternate mixes which have been previously released on several different labels. Excellent sound quality. "Only Love Remains" rounds out the first disc and is the live version as performed by Paul at the Royal Variety Show November 24, 1986, in London.

Disc Two:

"Beautiful Night" and "Loveliest Thing" were produced by Phil Ramone in 1986. This is the first release of this version of "Beautiful Night".

"Squid" and "Big Day" are reminiscent of Paul's MCCARTNEY II days. Both are weird instrumentals - the previously unreleased, "Big Day" does have lyrics but just the repeating of 'big day' throughout the song. I like it.

"This One" has a different arrangement and unfinished lyrics. "Love Come Tumbling Down" (previously unreleased), "Atlantic Ocean" and "Love Mix" appeared on OOBU JOOBU and are all the boring dance tracks Paul was into at the time. "Christian Pop" would later show up in altered form on LIVERPOOL ORATORIO. "Peacocks" is previously unreleased and is a Linda song.

"P.S. Love Me Do" was released on the Japanese 2CD set, FLOWERS IN THE DIRT in 1990. My least favorite track in the set.

"Once Upon A Long Ago" and "Return To Pepperland" were recorded in 1987 with Phil Ramone. "Once Upon A Long Ago" was released as a single but "Return To Pepperland" is new. Paul claims it was inspired by the 20th anniversary release of SGT. PEPPER. It is a catchy tune and one I would like to see Paul finish.

The set closes with two unfinished mixes of "Rough Ride" and "Figure Of Eight". "Figure Of Eight" has an extra repeat of the final verse and chorus which were edited from the final mix.

This is an excellent set for Macca fans. It gives us a close look at what Paul was up to in the Eighties (other than getting high and eating healthy!). Some may fault Vigotone for including the oft-booted PRESS TO PLAY material, but without it the set would not have been representative of Macca's Eighties Decade. Recommended.

Belmo's Rating:

Material: B+

Sound Quality: A

Packaging: A-

Here is a closer look at Macca's newest love - Heather Mills...



Belmo Thinks Outloud

Hi Gang! Great to have you back with me for five more issues.

This issue is smaller than normal because I decided to go ahead and send it out instead of waiting several more months for new Beatlegs to write about. I figured you would rather have this news now instead of three months from now when it is no longer news. After all, BBN is a NEWSletter.

The rumor mongers tell me there are a few new Beatlegs in the works. Lennon's ROCK AND ROLL OUTTAKES was delayed so that Vigotone could release a huge Dylan set and a Beach Boys set. The Lennon disc is now expected by the end of summer (just in time for the Chicago Beatfest). A new 2CD Ringo set is due out by late June or early July. It is said to include all the outtakes and remixes from the RINGO sessions and a few demos as well. I'm told that over 50% of this material has never been bootlegged and that it is now being released at the correct speed (unlike its predecessors).

There are also rumors floating around that over 40 hours of LET IT BE film tapes are being shopped around to interested parties. I can only imagine what they want for those tapes (said to be all the tapes from a single camera used at the filming of The Beatles recording their songs for LET IT BE. Also included in this offer is an hour-long rehearsal of The Beatles getting ready for the now legendary ROOFTOP PERFORMANCE. Evidently they rehearsed in the Apple Studios before going outside to perform. Now that is a tape I would love to hear!

The Denver Post (January 19, 2000) reported that Chris Lopez of Parker, Colorado is in possession of a cassette tape with a 27-minute recording of John Lennon working out "She Said She Said". He claims that it features 20 rough versions of the song in various stages of completion. He says a small portion has appeared on a bootleg called ARTIFACTS. Lopez purchased the tape and other Beatles items from Tony Cox (Yoko's ex-husband). He is also said to have several HOURS of tapes that Lennon and others made at Tony Cox's farm in 1977.

Some of the tapes have Lennon writing songs 'off the cuff'. Lopez has been in contact with EMI but they are reluctant to buy the tapes from him. Also, Yoko and EMI are opposing any attempts by him to commercially release the tapes. I say Mr. Lopez should contact his local bootlegger and get these tapes released before EMI confiscates his very valuable collection!

In a related story, it seems that Tony Cox has sold 10 hours of black-and-white film to a group of Boston Beatles collectors for the sum of \$1 million! The footage was shot by Cox during four days of filming in February 1970. As reported in the Denver Post, "The footage is sometimes maddening (the avant garde-inclined Cox sometimes shot upside down and sideways), but most of it is totally engaging if you're a Lennon fan. The Beatle's dry wit is in rare form, whether he's joking about English hobbies, frowning at the traffic or London Taxi drivers 'trying to push pedestrians out of the way'. There are shots of Lennon sweetly grooming the hair of his wife, Yoko Ono. Lennon smoking pot. Lennon rehearsing "Instant Karma" and writing "Mind Games". The couple meeting with a black-power advocate. And, in a moment of comic relief, Lennon giving a madcap guided tour of London, pointing to Buckingham Palace and using a street expression to describe what the king and queen do there to make 'little prince and princesses'."

The owners of the tapes are seeking a release from Ono, which they need to market the tapes as a commercial documentary. Ono's lawyer, Peter Shukat, said that Ono hasn't seen the tapes, so she has no opinion. He also said there are copyright materials in the film (the songs) that require clearance from her.

This would be a very cool documentary - let's hope Yoko approves so that we can all get to enjoy what promises to be a unique film.

That's it for now, Have a great summer.

Belmo



Contest Time!!!

Hey Gang! Here's your chance to win a \$25 prize for the cost of a postcard...

I collect weird, outrageous, erotic, kisch, sexy, corny, stupid, hokey and just plain odd postcards. So it occurred to me that many of you have access to postcards in your areas which I might never get to.

My idea is this: For the three postcards I deem the worthiest, I will reward their senders with one of the following prizes:

- 1) The Complete BBN Collection
- 2) Road Runner (CD)
- 3) Black Market Beatles
- 4) Beatles: Not For Sale

If you want to enter, just send the postcard to my PO Box before July 1, 2000. Indicate on the card which prize you want to win. Winners will be announced in the next issue.

Good luck!!!

BBN BACK ISSUES

Belmo's Beatleg News officially licensed back issues are now available from:

NUMBER 9 BOOKS
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England

Please send a large SASE or 2 IRC's for details. Mention what issues you are interested in and tell us you saw the ad in Belmo's Beatleg News. Thanks.

The John Barrett Tapes

An Exclusive Overview of the Engineer's Personal Tapes

Many of us have wondered just how much Beatles material Barrett had in his possession at the time of his death. Although we have recently been fortunate enough to hear bootlegs of much of this music, there still appears to be a few unbooted goodies left.

Here, then, is the complete (?) listing (as provided to us by an unnamed source and later confirmed by Barrett's own handwritten notes as seen in the Japanese set which includes the notes) of what Barrett was keeping stashed in his home all these years. (RM=Remixed Mono, RS=Remixed stereo, OD= Overdub session)

6/6/62:

Besame Mucho

Love Me Do

P.S. I Love You

Ask Me Why

9/4/62:

How Do You Do It

Love Me Do

Love Me Do (RM?)

How Do You Do It (RM1 from take 2)

9/11/62:

P.S. I Love You

Please Please Me

Love Me Do

11/26/62:

Please Please Me

Ask Me Why

11/30/62:

Please Please Me (RM?)

2/11/63:

There's A Place (takes 1-10)

I Saw Her Standing There (takes 1-9)

A Taste Of Honey (takes 1-5)

Do You Want To Know A Secret (takes 1-6)

Do You Want To Know A Secret (takes 7-8/
OD on take 6)

A Taste Of Honey (takes 6-7/ OD on take 5)

There's A Place (takes 11-13/ OD on take 10)

I Saw Her Standing There (take 10/ OD on
take 9)

I Saw Her Standing There (takes 11-12/ OD
on take 1)

Misery (takes 1-9)

Misery (takes 10-11/ recorded at 30 IPS)

Hold Me Tight (takes 1-13)

Anna (takes 1-3)

Boys (take 1)

Chains (takes 1-4)

Baby It's You (takes 1-3)

Twist and Shout (takes 1-2)

7/18/63:

You Really Got A Hold On Me (takes 1-5)

You Really Got A Hold On Me (takes 6-7
overdubs onto take 5)

You Really Got A Hold On Me (takes 8-11
edit pieces)

Money (takes 1-2)

Money (takes 3-5, recorded at 30 IPS)

Money (take 6)

Money (take 7 - piano edit piece)

Devil In Her Heart (takes 1-3)

Devil In Her Heart (takes 4-6, OD on take 3)

Till There Was You (takes 1-3)

7/30/63:

It Won't Be Long (takes 11-17, OD on take
three)

It Won't Be Long (takes 18-23 edit pieces)

Money (test, takes 8-14, track 3 piano OD
edit pieces, no take 11)

Till There Was You (takes 4-8)

Roll Over Beethoven (takes 1-5)

Roll Over Beethoven (takes 6-7, OD on
take 5)

Roll Over Beethoven (take 8, edit piece)

All My Loving (takes 1-11, no take 5)

All My Loving (takes 12-14, OD on take
eleven)

9/12/63:

Messages to Australia (takes 1-3)

Open Message To Australia (take 1)

Hold Me Tight (takes 20-24)

Hold Me Tight (takes 25-29, OD on take
24, no take 27)

Don't Bother Me (takes 10-13)

1/29/64:

Komm Gib Mir Deine Hand

Sie Liebt Dich

3/12/64:

Komm Gib Mir Deine Hand (RS1 from
edit of take 5 & take 7)

Sie Liebt Dich (RS 1 from take 14)

6/22/64:

And I Love Her (RS1 from take 21)

When I Get Home (RS1 from take 11)

Any Time At All (RS1 from take 11)

I'll Be Back (RS1 from take 16)

If I Fell (RS1 from take 15)

A Hard Day's Night (RS1 from take 9)

I Should Have Known Better (RS1 from
take 22)

I'm Happy Just To Dance With You (RS1
from take 4)

I Call Your Name (RS 1 from take 7)

Can't Buy Me Love (RS1 from take 4)

You Can't Do That (RS1 from take 9)

Tell Me Why (RS1 from take 8)

Things We Said Today (RS1 from take 3)

8/14/64:

I'm A Loser (takes 1-8)

Mr. Moonlight (takes 1-4)

Leave My Kitten Alone (takes 1-5)

9/30/64:

What You're Doing (take 11)

10/18/64:

Eight Days A Week (takes 14-15 edit pieces)

Kansas City (takes 1-2)

Mr. Moonlight (takes 5-8)

I Feel Fine (takes 1-5)

I Feel Fine (takes 6-9)

I'll Follow The Sun (takes 1-8)

10/26/64:

Honey Don't (takes 1-5)

What You're Doing (takes 13-19)

Another Beatles Christmas Record

2/18/65:

If You've Got Troubles (take 1)

Tell Me What You See (takes 1-4)

2/20/65:

That Means A Lot (take 1 plus rehearsals
partially erased)

That Means A Lot (take 2)

3/30/65:

That Means A Lot (takes 2-24)

5/10/65:

Dizzy Miss Lizzy (takes 1-7)

Bad Boy (takes 1-4)

Dizzy Miss Lizzy (RM1 & RS1 from take 7)

Bad Boy (RM1 & RS1 from take 4)

10/12/65:

Norwegian Wood (take 1)

10/16/65:

Day Tripper (takes 1-3)

10/21/65:

Norwegian Wood (takes 2-4)

10/24/65:

I'm Looking Through You (take 1)

10/25/65:

Drive My Car (RM1 from take 4)

In My Life (RM1 from take 3)

If I Needed Someone (RM1 from take 1)

Day Tripper (RM1 from take 3)

Norwegian Wood (RM1 from take 4)

Nowhere Man (RM1 from take 4)

(Continued on page 5...)

BARRETT TAPES

(Continued from page 4)

10/26/65:

Drive My Car (RS1 from take 4)
Day Tripper (RS1 from take 3)
In My Life (RS1 from take 3)
If I Needed Someone (RS1 from take 1)
Norwegian Wood (RS1 from take 4)
Nowhere Man (RS1 from take 4)

11/4/65:

12-Bar Original (takes 1-2, plus rehearsals partially erased)

11/9/65:

Michelle (RM1 from take 2)
What Goes On (RM1 from take 1)
Run For Your Life (RM1 from take 5)
Think For Yourself (RM1 from take 1)

11/10/65:

Run For Your Life (RS 1 from take 5)

11/11/65:

The Word (RS1 from take 3)

11/15/65:

I'm Looking Through You (RM1 from take four)

You Won't See Me (RM1 from take 2)

Girl (RM1 from take 2)

Wait (RM2 from take 4)

Wait (RS1 from take 4)

I'm Looking Through You (RS1 from take four)

You Won't See Me (RS1 from take 2)

Girl (RS1 from take 2)

The Word (RS 2 from take 3)

4/6/66:

Tomorrow Never Knows (takes 2-3)

4/13/66:

Love You To (take 7, reduction from take six)

Love You To (RM1-3 from take 7)

6/3/66:

I Want To Tell You (RM1-4 from take 4)

Yellow Submarine (RM1-5 from take 5)

11/8/66:

She Loves You (experimental mixes)

11/29/66:

Strawberry Fields Forever (RM3 from take seven)

12/8/66:

Strawberry Fields Forever (takes 9-24, no take 19)

Strawberry Fields Forever (take 25, reduction from edit of take 15 & 24)

12/15/66:

Strawberry Fields Forever (SI, overdub on take 25)

Strawberry Fields Forever (RM5-9 from take 26)

Strawberry Fields Forever (take 26, reduction from take 25)

12/30/66:

When I'm 64 (RM8 from take 4)

Penny Lane (take 7 reduction from take 6)

Penny Lane (RM1-2 from take 7)

1/12/67:

Penny Lane (RM8 from take 9)

1/17/67:

Penny Lane (RM9-10 from take 9)

2/2/67:

Sgt. Pepper (take 10 reduction from take 9)

2/16/67:

Good Morning (take 10 reduction from take eight)

2/17/67:

Being For The Benefit Of Mr. Kite (take 9 reduction from take 7)

3/2/67:

Lucy In The Sky (RM1-11 from take 8, all erased but RM1-4)

3/3/67:

Lucy In The Sky (RM1-4 from take 8)

Sgt. Pepper (SI overdub on take 10)

Orchestra chat on brass overdub (cut out and given to John Lennon)

3/6/67:

Sgt. Pepper (SI overdub on take 10)

3/13/67:

Good Morning (SI overdub on take 10)

3/28/67:

Good Morning (SI Overdub on take 10)

Good Morning (FX, sound effects edit piece)

Good Morning (take 11 reduction from take ten)

Mr. Kite (SI overdub on take 9)

3/29/67:

Mr. Kite (SI overdub on take 9)

3/31/67:

Mr. Kite (SI overdub on take 9)

Date unknown:

It's All Too Much (long version)

4/17/67:

Getting Better (RS1 from take 15)

She's Leaving Home (RS1-6 from take 9)

When I'm 64 (RS1 from take 4)

Lovely Rita (RS1-2 from take 11)

4/25/67:

Magical Mystery Tour (takes 1-3)

Magical Mystery Tour (takes 4-8 reductions from take 3)

5/12/67:

All Together Now (takes 1-9)

All Together Now (RM1-6 from take 9)

11/1/67:

All You Need Is Love (RM11 from take 58)

Lucy In The Sky (RM20 from take 8)

Sound FX from Good Morning/Pepper/Shears

Date Unknown:

Yellow Submarine (copy of RM5)

11/15/67:

It's All Too Much (copy of RM1)

All Together Now (copy of RM6)

Only A Northern Song (copy of RM6)

2/3/68:

Lady Madonna (take 3)

5/30/68:

Revolution 1 (takes 1-13, no takes 11-12)

Revolution 1 (takes 14-18)

7/4/68:

Ob-La-Di, Ob-La-Da (take 5 reduction from take 4)

7/5/68:

Ob-La-Di, Ob-La-Da (SI, overdub on take five)

7/10/68:

Revolution (takes 1-10)

Revolution (takes 14-15, reductions from take 13)

Revolution (takes 11-13, reductions from take 10)

Revolution (SE, overdub on take 13)

7/29/68:

Hey Jude (takes 1-6)

Date Unknown:

Teddy Boy (Glyn Johns remix from 8-track)

8/8/68:

Hey Jude (RM2-4 from take 1)

Not Guilty (takes 47-101)

Revolution ("5" from 1/4" tape copy of RM21 for George Martin)

Hey Jude ("5" from 1/4" tape copy of RM4 for George Martin)

8/9/68:

Mother Nature's Son (take 24)

8/14/68:

Yer Blues (take 6)

Yer Blues (SI overdub on edit of takes 16 and 17)

Yer Blues (RM 1-4 from edit of takes 16 and 17)

What's The New Mary Jane (takes 1-4)

8/20/68:

Mother Nature's Son (SI overdub on take 24)

Etcetera (take 1, cut out and taken away by C. Thomas)

Mother Nature's Son (take 26 reduction from take 24)

Wild Honey Pie (take 1)

Mother Nature's Son (RM1-8 from take 26)

Wild Honey Pie (RM1-6 from take 1)

9/3/68:

While My Guitar Gently Weeps (take 16, 4-track > 8-track copy from take 15)

9/5/68:

While My Guitar Gently Weeps (SI overdub on take 16, 8-track)

While My Guitar (takes 17-26, 8-track)

While My Guitar (takes 37-44, 8-track)

While My Guitar (takes 27-36, 8-track)

Barrett (cont. from page 5)

9/16/68:
I Will (T1-29, T19: Can You Take Me Back)
I Will (T30-55, T34-36: Step Inside Love/
Los Paranoias/The Way You Look Tonight)
I Will (T56-63)
9/18/68:
Birthdday (T1-20)
Birthday (T21-22, 8-track copies from T20)
Birhtday (RM1 from T22)
9/24/68:
"Title Lines" (mono copies)
10/7/68:
Martha My Dear (NAB>CCIR copy from
RS1)
Honey Pie (" ")
Honey Pie (NAB>CCIR copy from RM1)
Martha My Dear (" ")
While My Guitar Gently Weeps (RM1-2
from T25)
While My Guitar Gently Weeps (RS2 from
T25)
"Ad Libs" (Step Inside, Paranoia, etc)
Long Long Long (T1-17, 8-track)
Long Long Long (T18-36, 8-track, no T19)
Long Long Long (T37-42, 8-track)
1/22/69:
Rocker/Save The Last Dance For Me/Don't
Let Me Down/Dig A Pony/I've Got A
Feeling/She Came In Through The Bath-
room Window
1/28/69:
I've Got A Feeling (T12)
Don't Let Me Down (T3)
One After 909 (T1)
I've Got A Feeling (T13)
One After 909 (T2-3)
Billy's Song (T1)
1/31/69:
Let It Be (T27)
4/30/69:
Let It Be (S1, OD on T27)
1/4/70:
Let It Be (OD on T27)
1/30/69:
Get Back (T1-2, Rooftop)
Don't Let Me Down (T1, Rooftop)
I've Got A Feeling (T1, Rooftop)
One After 909 (Rooftop)
Dig A Pony (Rooftop)
4/14/69:
Ballad Of John & Yoko (T1-11)
4/16/69:
Old Brown Shoe (T1-4, recorded over demo
T1)
Something (T1-10)
5/2/69:
Something (T36)
5/5/69:
Something (S1, OD on T36)

7/11/69:
Something (S1, OD on T36)
7/16/69:
Something (S1, OD on T36)
5/1/69:
John And Yoko (RS7, taken away by John)
John And Yoko (RS6, taken by John)
Oh! Darling (Copy of RS4, taken by John)
1/4/70:
Let It Be (T28-30, reductions from T27
with brass overdub)
Let It Be (RS1-2)
1/3/70:
I Me Mine (T1-16)
7/3/69:
Golden Slumbers/Carry That Weight (T17
reduction from T13)
7/4/69:
Golden Slumbers/Carry That Weight (S1
OD on T17)
7/30/69:
Golden Slumbers/Carry That Weight (S1
OD on T17)
7/16/69:
Something (T38-39, reductions from T36)
7/21/69:
Come Together (T9, 8-track copy of
4-track T4)
7/22-30/69:
Come Together (S1, OD on T9)
7/8/69:
Here Comes The Sun (T15, reductions
from T13)
7/16/69:
Here Comes The Sun (S1, OD on T15)
7/30/69:
You Never Give Me Your Money (RS1
from T40)
Sun King/ Mean Mr. Mustard (RS1 from
T35)
Her Majesty (RS1 from T3)
Polythene Pam/She Came In Through..
RS1 from T40)
Golden Slumbers/Carry That Weight (RS1
from T17)
The End (RS1 from T7)
7/31/69:
"Huge melody" (edited and cross faded)
8/12/69:
Oh! Darling (RS5-9, from T26, taken by
Mal Evans)
Because (RS1-2, from T16, taken by Mal)
Maxwell's Silver Hammer (RS27-36, from
T27, taken by Mal)
8/14/69:
Sun King/Mean Mr. Mustard (RS20-24,
from T35)
Maxwell's Silver Hammer (RS27-36, from
T27, edit piece joined to RS34)

8/14/69:
Polythene Pam/She Came In... (RS20-32,
from T40)
8/14/69:
Kenny Everett Interview
Crossfades (T1-11, YNGMYM into Sun
King)
9/25/69:
Cold Turkey (T1-26)
8/24/64?:
HOLLYWOOD BOWL CONCERT
(Master Reel Assembly, 3-track)
7/25/69:
Polythene Pam/She Came In ... (T1-39)
7/28/69:
Polythene Pam/She Came In... (T40, reduc-
tion from T39)
7/30/69:
You Never Give Me Your Money (T37-42,
reductions from T30)
Polythene Pam/She Came In... (S1, OD on
T40)
You Never Give Me Your Money (S1, OD
on T40)
7/24/69:
Sun King/Mean Mr. Mustard (T35)
7/25/69:
Sun King/Mean Mr. Mustard (S1, OD on
T35)
7/29/69:
Sun King/Mean Mr. Mustard (S1, OD on
T35)
12/15/69:
Cold Turkey/ Don't Worry Kyoko (1): Live
at Lyceum Ballroom)
Don't Worry Kyoko (2): Live at Lyceum
1/27/70:
Instant Karma! (RS1-4, from T10, taken
by Mal Evans)
2/18/70:
It Don't Come Easy (T1-20)
3/25/70:
Teddy Boy (RS1, Spector remix from
8-track)

So there you have it! Barrett was sitting on a gold mine for years, and once he passed away the tapes were held in secret by his widow by all accounts. A great deal of this material has come to light in the form of both legitimate and underground releases. Hopefully, the music which has not yet been released (and some of it looks mighty enticing!) will make its way to us in the near future. According to my sources some of these rarities are due out later this year - most likely on Vigotone or a Japanese label. I promise to keep you updated....

McCartney: ROCK DEVIL ROCK

(Yellow Cat YC 068) CD-R

** Total time 73'42" **

From "PETA's Party of The Century and Humanitarian Awards", VH-1, broadcast on 16-10-1999 (recorded on 18-9-1999 in Hollywood, CA-Paramount Pictures, at the PETA's Millennium Gala to honour Linda McCartney, with David Gilmour and Mick Jones on guitars, Ian Paice on drums, Pete Wingfield and Mick Green), mono: introduction by McCartney + "Honey Hush" (2'54"), introduction by McCartney + "Brown-Eyed Handsome Man" false start + introduction by McCartney + count-in + "Brown-Eyed Handsome Man" (3'09") ("No Other Baby", Try Not To Cry", "Lonesome Town" missing), Run Devil Run" (3'14").

From "Later With Jools Holland", BBC2, 5-11-1999, recorded in London-BBC Centre Wood Lane, Studio 1 on 2-11-1999 (with David Gilmour and Mick Green on guitars, Pete Wingfield on keyboards, Ian Paice on drums and Chris Hall on accordion), stereo: introduction (0'30"), "Shakin' All Over" (0'55"), instrumental performed together with the other guest bands), Jools Holland's introduction (0'34"), Jools Holland's introduction + "Honey Hush" (2'57"), interview with Jools Holland with excerpt of "Hey Bulldog" video (6'05"), "No Other Baby" + outro by Jools Holland (4'55"), introduction by Jools Holland + "Happy Birthday To You" (1'01"), Jools Holland on piano, all the hosts with McCartney sing), introduction by Jools Holland (0'05"), introduction by Jools Holland + Brown Eyed Handsome Man" (2'49"), Jools Holland's & McCartney's introduction + "Party" (2'39"), with Jools Holland on piano).

From the "Red Alert With The National Lottery", BBC1, with Lulu & Terry Alderson, broadcast live from Windsor-Bray Studios on 13-11-1999 (with Mick Green and Alan Darby on guitars, Geraint Watkins on keyboards, Ian Paice on drums and Chris Hall on accordion), stereo: introduction by Lulu (0'39"), Terry Alderson's introduction + "Brown Eyed Handsome Man" (3'04"), sharing vocals with Lulu), introduction by Lulu + "No Other Baby" + outro by Lulu (4'56"), Terry Alderson's introduction + "Party" + outro by Lulu (2'55"), sharing vocals with Lulu).

From "Apocalypse Tube", Sky One, 20-11-1999, recorded in Newcastle-Tyne Tee Studio (with Chester Kamen and Mick Green on guitars, Pete Wingfield on keyboards, Ian Paice on drums and Chris Hall on accordion), stereo: announcers' introduction (0'28"), "Brown Eyed Handsome Man" (2'39"), introduction by McCartney + "No Other Baby" (4'34"), announcers introduction (0'18"), "Honey Hush" (2'46"), introduction by McCartney + Party" (3'21"), introduction by McCartney + "Party" (reprise) + outro by McCartney (2'56"), sharing vocals with Fran Healy of "Travis", introduction by McCartney + count-in + "Lonesome Town" breakdown (0'34"), introduction by McCartney + "Lonesome Town" (1'53"), incomplete, cut short by the credits).

From "Mike Parkinson Show", BBC1, 2-12-1999, mono: Mike Parkinson's introduction (0'28"), with "Yesterday" performed by the house band), "Honey Hush" (2'49"), with David Gilmour and Mick Green on guitars, Pete Wingfield on keyboards, Ian Paice on drums), "All Shook Up" + outro by McCartney (2'25"), with David Gilmour and Mick Green on guitars, Pete Wingfield on keyboards, Ian Paice on drums) (<Chase My Blues Away>, <Mist in Central Park>, Suicide", "The Long and Winding Road", Cohen the Wind Is Blowing", "Yesterday", Twenty Flight Rock" missing).

-Wetten Dass ... ?", ZDF, with Thomas Gottschalk, 11-12-1999, mono: Gottschalk's introduction + "No Other Baby" + McCartney's and Gottschalk's outro (5'10"), playback of the CV).

Stories on this page by Renato Facconi!!

McCartney: BEATLES ORIGINALS (SOLO)

(Yellow Cat YC 067) CD-R

** Total time 66'18" **

**All lifted from various "Oobu Joobu" discs - studio rehearsal, 1992/1993 (broadcast on Episode #2), stereo: Back in the USSR" (2'56"). - unknown soundcheck, 1993, possibly Las Vegas-Sam Boyd Silver Bowl 14-4-1993 or Hollywood Bowl 16-4-1993 (broadcast on Episode #5), stereo: Mother Nature's Son" (2'53").

- especially recorded by McCartney for the "Oobu Joobu" series, with added birds' noises (broadcast on Episode #3), stereo: introduction by McCartney + "Blackbird" (1'27"). - Tour rehearsal, 1993 (broadcast on Episode #4), stereo: Fixing a Hole" + outro by

McCartney (3'08"), preceded by the sound of a thunder). - tour rehearsal, 1992/1993 (broadcast on Episode #6), stereo: Drive My Car" (2'12"). - studio rehearsal, parody Pogues style version, 1991 (broadcast on Episode #2), stereo: Hey Jude" (4'03"). - studio rehearsal, 1989 (broadcast on Episode #10), stereo: Naughty Girlfriend"/"Get Back" (3'59"). - from the soundcheck in Berlin-Waldbühne, 3-9-1993 (broadcast on Episode #2), stereo: Can't Buy Me Love" (2'07"). - various parodies all linked together, from various soundchecks/rehearsals, mono/ stereo: Yesterday" (0'59") - a "Bugs Bunny" parody version, probably from the soundcheck in Cleveland-Riverfront Stadium on 5-5-1993 - broadcast on Episode #11), "Yesterday" (0'31") - mock version about MPL employee Eddie Klein, from rehearsal studio, 1989/1993 - broadcast on Episode #11), "Yesterday" (0'56") - mock version from rehearsal studio, 1989/1993 - broadcast on Episode #11) (2'26"). - unknown soundcheck in Japan, November 1993 (broadcast on Episode #14), stereo: "Lady Madonna" (2'25"). - tour rehearsal, 1989 (broadcast on Episode #4), stereo: count-in + "The Fool on the Hill" (4'15"). - tour rehearsal, 1989 (broadcast on Episode #3), mono: Got to Get You Into My Life" (2'48"). - from the soundcheck in Detroit-Pontiac Silverdome 4-6-1993 (broadcast on Episode #10), stereo: Honey Don't" (3'19"). - studio rehearsal, 1990/1993 (broadcast on Episode #8), stereo: dialogue & riffs + count-in + "I've Just Seen a Face" (2'25"), "my fault" version), - studio rehearsal, 1991/1993 (broadcast on Episode #9), stereo: She's a Woman" (3'11"), straight version). - studio rehearsal, 1991/1993 (broadcast on Episode #13), stereo: introduction by McCartney with count-in + "Things We Said Today" (3'42"). - from the soundcheck in London-Earl's Court, 11-9-1993, also aired on The Johnny Walker Show" (broadcast on Episode #1), (broadcast on Episode #1), stereo: We Can Work It Out" (2'27"). - from unknown 1993 soundcheck, apparently from the one in East Rutherford, New York-Giants Stadium, 11-6-1993 (broadcast on Episode #1), stereo: I Wanna Be Your Man" (2'34"). - studio rehearsal, 1989/1993 (broadcast on Episode #4), stereo: Let It Be" (4'21") - a mock version segued onto a straight version). - studio rehearsal (two different sessions), 1991/1993 (broadcast on Episode #14), stereo: Hey Jude" + dialogue & riffs, "Hey Jude" (8'05"). - studio rehearsal, 1989/1993 (broadcast on Episode #7), stereo: Yellow Submarine" (1'34").

Belmo's Beatleg News



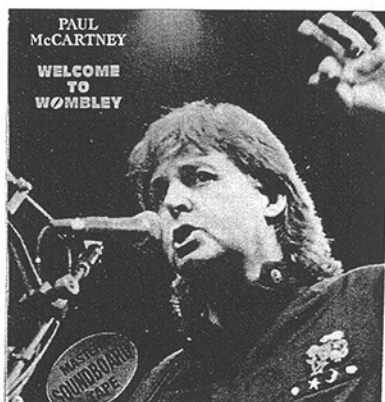
The International Newsletter for Collectoors
Serving Beatles Fans Since 1987!

Vol. 13
#64
Fall 2000

VOXX Enters The Beatleg Arena With Several Significant Releases

VOXX is a new label out of Japan. If they have been bootleg players before now or if these are their first releases is presently unknown. However, that doesn't really matter as these discs are (for the most part) worthy additions to Beatleg collections. There will be complete and indepth reviews of these discs elsewhere in this issue.

The first of these discs is **PAUL MCCARTNEY: WELCOME TO WEMBLEY** - 2CD set of a soundboard



recording made in London on January 16, 1990. This is said to be the only complete soundboard show available. Next up is **PAUL MCCARTNEY & WINGS: LEARNING TO FLY** - includes 5 songs(upgraded sound) from Newcastle (1973), 6 songs (3 rehearsals & 3 from concert) from Australia (1975), "One Hand Clapping Piano Medley" and Wing's first rehearsals from February 1972 of "Give Ireland Back To The Irish."

JOHN LENNON: ROCK N ROLL SESSIONS is a 3CD set of rehearsals, outtakes and Lennon as DJ playing tracks from his new album. Also has the **ROOTS** versions of the songs.

The biggest surprise is **HARRISON/STARR: LOST AND FOUND**. This two disc set features the infamous "Chips Moman" tapes of the unreleased Starr album plus some courtroom dialogue. Wow! The Harrison material is from an audio tape given to Mo Ostin of the **CLOUD 9** sessions. This disc has some different mixes and music.

While these discs are quite short (Starr is 31'48" and Harrison is 25'49"), they are filled with some truly rare material. Read on for Steve Loveless' and my reviews of these new Beatlegs...



In This Issue

- *VOXX Discs Reviewed
- *16CDs of LET IT BE sessions from Vigotone
- *Seccret Trax Reissues
- *Double RINGO set
- *Ringo & Cat Stevens
- *Internet Beatlegs
- *Reviews of numerous new discs, rumors, the latest news and your usual assortment of naked ladies...



Paul McCartney WELCOME TO WOMBLEY

VOXX -0003-01/02 (2CDs-Japan)

This is the first complete soundboard (and professionally mixed) Macca concert from his 1989/90 World Tour. This recording was the one which Richard Lester used for Paul's concert film GET BACK. It is the raw performance from the Wembley Arena in London (January 16, 1990) without any overdubs. It is damn good!

DISC ONE:

- 1) Figure Of Eight
- 2) Jet
- 3) Rough Ride
- 4) Got To Get You Into My Life
- 5) Band On The Run
- 6) Ebony And Ivory
- 7) We Got Married
- 8) Maybe I'm Amazed
- 9) The Long And Winding Road
- 10) The Fool On The Hill
- 11) Sgt. Pepper
- 12) Good Day Sunshine
- 13) Can't Buy Me Love
- 14) Put It There
- 15) Things We Said Today/Robbie's Solo

DISC TWO:

- 1) Eleanor Rigby
- 2) This One
- 3) My Brave Face
- 4) Back In The USSR
- 5) I Saw Her Standing There
- 6) Twenty Flight Rock
- 7) Coming Up
- 8) Let It Be
- 9) Ain't That A Shame
- 10) Live And Let Die
- 11) Hey Jude
- 12) Yesterday
- 13) Get Back
- 14) Golden Slumbers/Carry That Weight/
The End

The discs come in a full-color gatefold with liner notes. These are CDs - not CDRs; though expect knockoffs fairly soon and expect to pay \$50 to \$60 for the set.

The sound quality is amazing. You feel in are front-row center for the concert. Paul is in great form and the band is hot. There are

some occasional mistakes by the performers, but that makes it all the more real. I can heartily recommend this set to all Macca fans AND Beatles fans.

Belmo's Rating:

Sound Quality: A

Material: A

Packaging: A-

Paul McCartney & Wings LEARNING TO FLY

VOXX-0001-01 (Japanese CD)

This disc brings together some of the earlier Macca efforts with his band Wings. While not as essential as WELCOME TO WEMBLEY, it is an interesting historical piece.

The first five cuts are from the Wings performance at Newcastle on July 10, 1973. These have been previously released (WINGS LIVE IN NEWCASTLE on Mistral & UNSURPASSED MASTERS VOL. 1 on Strawberry), but the sound here is quite good. There is some occasional 'dropout' of sound, but not so much to be annoying. This performance comes from an acetate.

Next up are three songs from the soundcheck from November 13, 1975, recorded in Melbourne, Australia. I believe these and the three concert tracks are from an FM radio special. The sound quality is fair.

The oft-booted PIANO MEDLEY is from "One Hand Clapping" TV special. It includes Paul chatting about the music and performing the following songs in what is also known as the "Cabaret Medley": Suicide/ Let's Love/ Sitting At The Piano/ All Of You/ I'll Give You A Ring. Not listed is "Baby Face" with interviews from Linda and Paul played over the top of the song.

The final two songs are said to be from Wings' first rehearsals on February 1, 1972. However, the consensus around here is that these two tracks are actually Wings rehearsals for David Frost's ABC-TV Special

"Salute To The Beatles" which aired on May 21, 1975 in the U.S. The other thing to note here is that if these had been the first rehearsals, it is unlikely these runthroughs would have been so 'note on' to the single. So I believe these rehearsals came after the release of the single, GIVE IRELAND BACK TO THE IRISH, and were most likely for the TV show. The sound quality is rough and the performances rougher.

Here is the track listing:

- 1) Soily
- 2) Big Barn Bed
- 3) When The Night
- 4) Seaside Woman
- 5) Wild Life
- 6) Yesterday
- 7) Blackbird
- 8) Yesterday
- 9) Hi Hi Hi
- 10) Rockshow
- 11) Letting Go
- 12) Piano Medley
- 13) Give Ireland Back To The Irish
- 14) Give Ireland Back To The Irish (jam)



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"Bootlegs are illegal. We don't sell them (so don't ask!) - we only report what's in them."

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John Lennon ROCK 'N' ROLL SESSIONS

Featuring The Jesse Ed Davis Tapes

Review by Steve Loveless

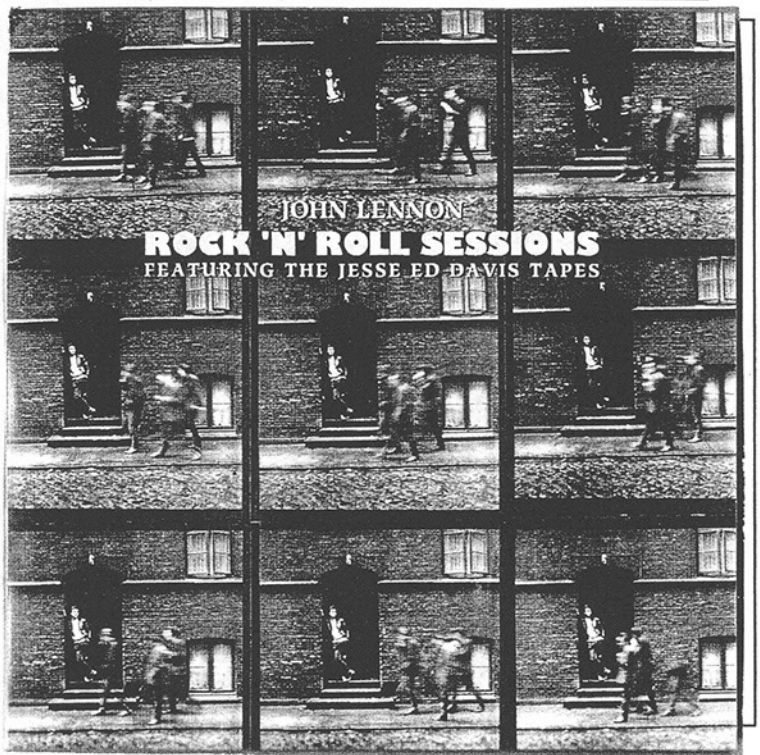
The second entry in the new Vox series of releases is a 3cd set of material from the 1974 "Rock 'n' Roll" sessions from John. At first I was pretty excited as these were billed as 'the Jesse Ed Davis rehearsal tapes transfer(ed) from the source tapes'. Well they do sound much better than the same material bootied previously on the "You Should A Been There" double vinyl boot from many years ago and the Orange CD of some of the material lifted from the vinyl except that they are now mastered way too fast and they still don't sound as good as I'd hoped. The fact that this is some of the most uninspired material John ever pooped out in his career during his "lost weekend" period doesn't help matters much.

Disc one starts with a vintage radio spot for the "Rock 'n' Roll" album followed by the embarrassingly awful versions of "Be My Baby" and "Just Because" from the December 1973 sessions at A&M studios in L.A.. They are the same as previously bootied versions but are an upgrade in sound quality. The rest of disc one is the same tape in the same running order as sides 1-3 of the "You Should A Been There" boot complete with all the starts and stops and incomplete tracks. As I said before it is an upgrade in sound quality probably being from a lower generation of source tape but if this is Jesse's own personal tape then it still wasn't a very good one. Perhaps it's that this was a cassette compilation from the session tapes and cassette technology just wasn't that good in 1974. There is still a reasonable amount of distortion and saturation evident on the tape and I had to correct the speed by a factor of -4.5 on my Denon disc player with pitch control to get it to sound right.

Disc two sounds much better and is the most enjoyable of the three but there is almost nothing new here either. Tracks 1,5 & 11 are the same as on the Lost Lennon Tapes Volume 6 LP with track 5 now missing John's pre and post song talk. Track 2 is from Vigotone's "Yer Blues" CD and track 10 is from Vigotone's "Watching The Wheels" CD. Tracks 3 & 4 are the "Roots" mixes while tracks 6-9 are lifted from the commercially released "Menlove Avenue" CD. Tracks 14-18 have all been bootied several times before. The only new track on this disc is the stereo rehearsal take from the "Old Grey Whistle Test" show.

Disc three is made up of a radio interview with Scott Muni (doesn't his voice just get up your nose after a while?) from October of 1974 to promote the upcoming release of the "Rock 'n' Roll" album. John brought a copy to the studio and discussed it on air and intro'd the songs which the bootleggers replaced on this release with the "Roots" mixes supposedly taken from a 'restored' 8 track tape. The interview bits and the songs are indexed separately so you can program your player for either the music or interview if you want though this disc does not represent the entire "Roots" album. Somewhere I have a copy of the complete original broadcast of this interview and though I can't find it to confirm my suspicion I'm reasonably certain that this disc doesn't represent the entire interview either. My recollection is that John played other records and discussed other issues in his life and career. If anyone out there has a copy of this and wishes to send a copy to Belmo we would be grateful.

The packaging is very nice with a glossy mini LP type cover with nice graphics and lots of liner notes. Each disc is in a paper sleeve with even more liner notes. The information seems to be mostly correct although the claim that the rehearsal material on disc one was recorded in Morris Levey's barn rather than at the Record Plant as previously thought can't be corroborated by any other data I have. Overall if you don't have much of this material being that it was largely previously bootied on vinyl this is a worthwhile package and it's nice to have it all grouped together with upgraded sound on most of it. The biggest downside is not just the speed problems on disc one but the poor quality of the material and performances from this very depressing period of John's life. I'm glad I have this set but I don't see myself listening to it just for an evenings enjoyment





George Harrison/Ringo Starr **LOST AND FOUND**

VOXX Records (Voxx 0004-01/02) 2 CDRs

DISC ONE (31'47"): Ringo Starr

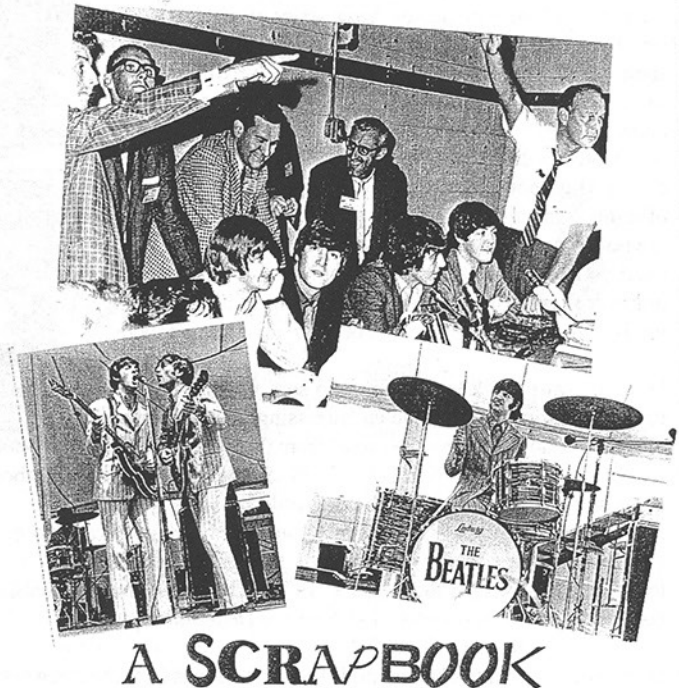
- 1) I've Changed My Mind (3'00")
- 2) I Can Help (3'03")
- 3) You Better Move On (3'30")
- 4) Hard Times (3'40")
- 5) Wish I Know Now, What I Knew Then (4'00" - Dylan on backing vocals and mouth harmonica recorded during the April 29, 1987 session)
- 6) Dialogue & riffs & "Hard Times" (4'26" - studio rehearsal)
- 7) Ringo talks at court trial (November 1989)

This set comes from the demo tape used in 1989 for the court trial as Ringo successfully sued Chips Moman (album producer) from releasing the album. Supposedly 16 songs were recorded (12 were new tunes penned especially for Ringo by various composers). Some of the unreleased tracks were "Ain't She Sweet", "Beat Patrol", "Some Kind Of Wonderful", "Stand By Me", "Whiskey And Soda", and "Shoo-be-doo-be-doo-da-day". Ringo was in an alcoholic haze at the time and his performances were not up to snuff. And even with the help of his friends (such as Dylan, Carl Perkins, Dave Edmunds and Eric Clapton), Ringo was unable to record a decent album. The "Memphis Album" (as it has become known) was recorded in 1987 at Three Alarm Studio and Sun Studio with J.R. Cobb on guitar, Sam Shoup on bass, Jimmy Whitehead on keyboards, Gene Crisman and Steve Mergen on drums.

Review continued on next page...

Special Offer For Readers of BBN...

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Here's your chance to own a piece of history. I've gathered together all the hard-to-find press clippings, photos (some published here for the first time!), promos and magazine pieces relating to the Beatles' two visits to Cincinnati that I could find. This is a real cool booklet (110 pages/b&w/spiral bound) which captures the immediacy and excitement of Beatlemania. And for a short time I am including a CDR of Cincinnati's WSAI flexi-disc of the Cincinnati and Indianapolis press conferences plus press conferences from other cities recorded during the 1964 & 1966 tours. All for the low price of \$20 (postage included). Hurry, because supplies are limited.

***Send cash, check or money order payable to "S. Belmer" at BBN. Mail to: Belmo, PO Box 17163, Ft. Mitchell, KY 41017.

LOST AND FOUND

(Continued from previous page)

The songs on this disc are no where near as bad as Ringo made out. While the songs aren't "hits", they are pure Ringo. The sourtroom tape is interesting, though short. Somewhere the entire tape must exist. The liner notes (not reproduced here) give an excellent history of these sessions and the legal battles which ensued over the tapes. Overall, a worthy disc for Ringo fans.

DISC TWO (25'49"): George Harrison

- 1) Got My Mind Set On You (3'46")
- 2) Cloud Nine (3'11")
- 3) This Is Love (3'43")
- 4) Fish On The Sand (3'18")
- 5) That's What It Takes (3'54") - with a different beginning)
- 6) Devil's Radio (3'47")
- 7) When We Was Fab (4'05") - with a later deleted musical passage)

These songs are from an audio tape given to Mo Ostin (president of Warner Brothers) and is dated August 7, 1987. The differences are minor and are as indicated above. Certainly not an essential piece - though it is interesting.

VOXX could quite easily have made these two titles into a single disc; however, they chose to take the low road and stick us with the cost of two CDs. I would suggest you wait for someone to knock this off as a single CD. You will save a good bit of change by waiting and a lot of frustration at being overcharged for this product.



Coming Soon From VOXX...

John Lennon: Filming The Fantasies

This two-disc set is said to be of John's last filmed interview (10/80) by Robert Hilburn and filmed by Bob Gruen. Also included is the last studio filming (8/18/80) of "Double Fantasy" sessions and the so-called "Diary Tape" of September 5, 1979 where John remembers his first sexual feelings, thoughts about Paul and etc. From what I can tell the music on the disc is the same as on the album "Before Play" and numerous other bootlegs and "Lost Lennon" shows.

John Lennon THE OTHER HALF OF THE SKY

(Barrier Records) CD Japanese

This disc is a companion to IT'S HARD TO BE BUTTERFLIES released last year. Like BUTTERFLIES this bootleg contains a lot of familiar material as well as some extra bits here and there not previously released. I do not have this disc yet, but am told it features outtakes and demos of "Just Like (Starting Over)", "Woman", "Walking On Thin Ice" and more. I should have a copy by next issue and will review it then.

Titles to be looking for...

- **The Beatles Broadcast Collection Trailer 1 & 2* (both are 2CD sets from Yellow Dog - said to be of previously released radio shows)
- **Please Me Do* (Silent Sea - 2CDs of the complete "Please Please Me" album)
- **Get Back, Glynis* (Silent Sea - 2CDs of the Glyn Johns mixes and Barret mixes)
- **Hollywood Bowl* (Silent Sea - stereo board tapes from both 1965 shows)
- **Melbourne Complete* (Silent Sea - the complete Melbourne appearances)

***Belmos' Beatleg News:* Complete And Uncut!**

For all you completists I have collected in one Magnus Opus all of the back issues of BELMO'S BEATLEG NEWS from the 20th Century

This spiral bound collection includes issues ONE (1) through SIXTY-ONE (61) and is over 550 pages long and weighs over THREE (3) pounds!

Due to the size of this volume, the book is only available in the United States. NO EXCEPTIONS! Overseas mailing on this would be a nightmare and I'm not up for it. Your cost is just \$30 (postage included). That's less than 50 cents per issue. Such a deal!

Early Bird Special:

Order now and I'll include a special Beatles "goody" at no charge I only have a few of these so the "goodies" are on a 'first come first serve' basis.

Send cash, check or money order to:

S. Belmer

@Belmo Publishing, PO Box 17163, Ft. Mitchell, KY 41017

Checks & MO's MUST be made out to "S. Belmer"!!!!

Vigotone To Release 16CD GET BACK Set

Here's the press release for the new Vigotone set:

The Beatles: THIRTY DAYS **(The Ultimate Get Back Sessions Collection)**

The Beatles GET BACK sessions have been written about to death, so we'll keep this brief. The Beatles gathered on January 2, 1969 at Twickenham Studios with the intention of rehearsing brand new songs for a concert that would be televised live throughout the world. They also agreed to have the entire process filmed for an accompanying documentary. When the sessions drew to a close thirty days later, the spectacular live show had been downgraded to an impromptu concert on the roof of the Apple building and the live television broadcast and documentary had been combined and reconfigured into a single feature film. The Beatles left behind them a half-finished album and boxes upon boxes of taped rehearsals, performances, arguments and jams. It is from those boxes that this set is culled.

So what makes this the "ultimate"?

First off, everything on these 16 discs has been digitally transferred with great care from master tapes. So they sound better than they ever have before! More than 500 rolls of tape were sifted through, and only the very best and most interesting performances were chosen for inclusion. In some cases, performances have even been painstakingly reconstructed from as many as three sources. Secondly, the dialogue and lengthy stop-and-go rehearsals that sometimes made listening to GET BACK sessions a chore have been bypassed, with only 'takes', serious run-throughs, oldies and the more interesting and structured jams being presented. All the performances that made up the LET IT BE album (except for those recorded outside the time frame of the GET BACK sessions) can be heard in their original, unadulterated form. And for the very first time the January 30th rooftop concert has been meticulously reconstructed from ALL existing source material, while the January 31st session that produced "Two Of Us", "The Long And Winding Road" and "Let It Be" is presented in a far more complete (and enjoyable!) form than ever before. Most importantly, there's tons of new material heard here for the first time. So hit 'play' and enjoy the GET BACK sessions like you never have before.

*I will have a complete review in the next issue and will let you know whether or not Vigotone makes good on their many promises.



*Expect to pay around \$500 for this set!
Anybody have any spare change?



George Harrison & Friends Live

(D.V. More Record &
Discopiu- CDDV 5513)
CD Italy 57'22"

If you see this set in the stores you will want to avoid it. The CD is of George Harrison and friends at Madison Square Garden from August 1, 1971. This is the evening show (incomplete mono) of "The Concert For The People Of Bangla Desh".

John Lennon ONE TO ONE CONCERT

ZEUS (3 CD Box Set) Japanese

I do not have this set but am told it is from Lennon's afternoon and evening shows. The sound is only fair - it is from audience tapes. As a bonus track the bootleggers have included the FM radio broadcast of "We're All Water". The box includes liner notes and color photos. It is said to be a limited release of 300 sets.

BBN BACK ISSUES

Belmo's Beatleg News officially licensed back issues are now available from:

NUMBER 9 BOOKS
47 St. George's Ave. West
Wolstanton
Newcastle-under-Lyme
Staffordshire, ST5 8DF
England

Please send a large SASE or 2 IRC's for details. Mention what issues you are interested in and tell us you saw the ad in Belmo's Beatleg News. Thanks.

The Beatles: Telecasts

Secret Trax (ST 200014-1/2/3/4/5)

5CD BOX

The Japanese label, Secret Trax, has reissued the Silent Sea previous releases of this material and has added a disc of new material. The five discs come housed in a groovy box shaped like a vintage Fifties TV set - complete with a clear window revealing a photo of The Beatles taken from the Ed Sullivan Show. The box includes a 6-page b&w booklet detailing the tracks and featuring some nice photos.

Disc One opens with "A Taste Of Honey (partial)" from "People And Places" (10/29/62). This is followed by the performances from "The Mersery Sound" (8/27/63), "Sunday Night At The London Palladium" (10/13/63), "Drop In" (10/30/63), "Royal Variety Performance" (11/04/63), "Morecombe and Wise" (12/02/63), "Sunday Night At The London Palladium" (10/12/64) and "The Ed Sullivan Show" (02/09/64).

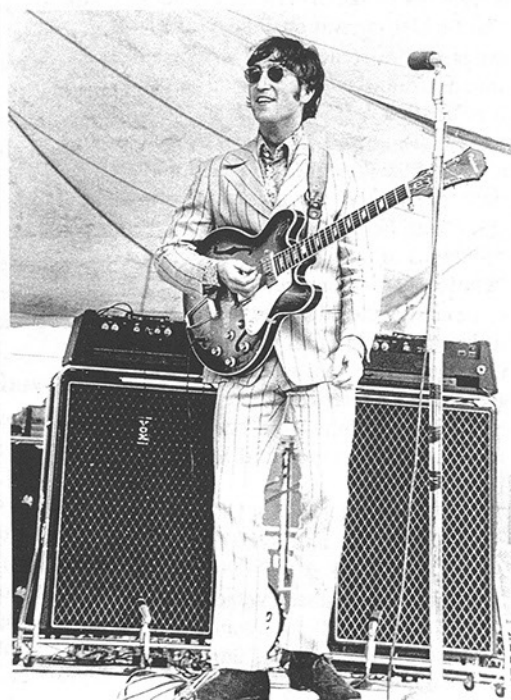
Disc Two includes the other three 1964 "Ed Sullivan Shows". "Big Night Out" (02/23/64), and "Around The Beatles" (04/19/64).

Disc Three has "A Midsummer Night's Dream" from "Around The Beatles", "The Beatles In Nederland" (06/05/64), "Blackpool Night Out" (7/19/64), "Shindig" (10/03/64), "Not Only...But Also" (11/20/64), "The Beat On Record" (04/28/65) where the boys sing "It's A Long Way To Tipperary", and "Blackpool Night Out" (8/01/65).

Disc Four begins with "The Ed Sullivan Show" (8/14/65), "Our World" (6/25/67), "Cilla" with Ringo (02/06/68), "Frost On Sunday" with George (09/04/68), "The Smothers Brothers Show" with George ((11/15/68), "Rolling Stones' Rock and Roll Circus" (12/10/68) with Lennon's performances including four takes of "Yer Blues", and "With A Little Help From My Friends" with Ringo (12/08/69).

Disc Five includes the "NME Poll Winner's Concert '64" (04/26/64) and "NME Poll Winner's Concert '65" (04/11/65). These were not on the Silent Sea releases.

This is an excellent collection for those not already in possession of these shows. The sound quality is excellent throughout and the packaging is A+. Recommended. Be prepared, though, to spend about \$100 to \$150 for this set.



John Lennon In Cincinnati - 1966

The Secret Trax Releases

Japanese label specializes in reissues

Japan's SECRET TRAX label has been in existence since last year and has shown itself to be a "reissue label". It pretty much copies the SILENT SEA releases and repackages them. The main difference being that their CDs are on silver discs and not CDRs as are the SILENT SEA discs. The sound quality is usually comparable.

Elsewhere in this issue I reviewed the five-disc set from SECRET TRAX called "Telecasts". I will now briefly review some of their other releases.

***IN CONCERT (ST 200016-1/2):** these two discs feature live recordings from Copenhagen (June 4, 1964), Adelaide (June 12, 1964), Vancouver (August 22, 1964) and The Hollywood Bowl (August 23, 1964). Sound quality varies from fair to very good. CD1: 55'21"/CD2: 65'28".

***IN HOLLAND (ST 200017):** this single disc is 72'51" long and the sound is very good soundboard. It includes The Beatles' arrival on June 5, 1964, the press conference, the TV appearance and radio coverage. And then the June 6, 1964 radio coverage, the concert (audience and TV tapes) as well as a bit from June 12, 1964 and portions of the 25th Anniversary radio show from June 3, 1989.

***SONGS FOR ELEANOR (ST 200015-1/2):** This double disc is an exact copy of the Silent Sea release featuring the "Help" film production acetates and "Help"-era outtakes. Also the BBC Radio "Ticket To Ride" broadcast, the original "Help" film soundtrack mixes, session tapes and alternate mixes.

***WHITE SESSIONS VOLUME 1 (ST 99008-1/2) and WHITE SESSIONS VOLUME 2 (ST 99008-3/4):** These four discs gather together the oft-booted "White Album" demos, outtakes, TV appearances, unreleased songs and mono mixes. There is nothing new here so save your cash.

***LAST YEAR (FEBRUARY 1969 TO JANUARY 1970) (ST 99010-1/2):** These two discs focus on the alternate "Abbey Road" album plus various demos, outtakes, mono mixes and a Kenny Everett interview. Nothing new here.

***SOUL SESSIONS (ST 99012-1/2):** A two-disc set of all the known "Rubber Soul" demos, session outtakes, monitor mixes, unreleased songs and the mono mix of the album.

I expect there will be more in this series of reissues. So when you see the SECRET TRAX label, know that you are not getting new material and that you will be paying about \$30 per disc.

MORE MASTERS

Roaring Mouse (DPRO-7997 4-5-6) 3CDR box set

We are starting to get a bit tired of all of these "Barrett Tapes" reissues. So far we have the Vigotone version, the Strawberry version, the Japanese version (7 discs with the Barrett booklet) and now this set. I am told there is only one new song on the entire set, and that is of the isolated vocals from "Octopus's Garden" - and that could be someone's computer manipulation and not a real outtake. So this is one of those best avoided.

Swedish Radio Show

Fabulous Sound Lab (FS-T-001)

This interesting release features the October 24, 1963 Swedish Radio Show previously released by Swingin' Pig as "Stars of '63". While the material has been around before, it is the packaging that is unique. The CD and a floppy disc (containing jpegs of the Beatles and an anti-Vigotone text file!) are housed inside a clamshell container. Someone has a very weird sense of humor. I like it. Sound quality is excellent.

Paul McCartney's ROUTES OF ROCK

Last fall Macca hosted a BBC World Service radio program. It was basically Paul playing deejay for a week. The show was picked up by a few stations in the United States, but for the most part it was unheard by most Macca fans. McCartney chatted and reminisced during the programs and introduced some of his favorite 'golden oldies'. Here is a brief rundown of the contents on the discs (all CDRs)...

***ROUTES OF ROCK (Pt. 1 & 2) (Fat Controller Records FCR 090):** Run Devil Run (PM)/Heartbreak Hotel (Elvis)/ Twenty Flight Rock (Eddie Cochran)/ Be Bop A Lula (Gene Vincent)/ Shake A Hand (PM)/ Good Golly Miss Molly (Little Richard)/ Some Other Guy (Richie Barrett/Blueberry Hill (Fats Domino)/ All Shook Up/ If You're Gonna Make A Fool Of Somebody (James Ray)/ Clarabella (Jodimars)/ Come Go With Me (Del Vikings)/ No Other Baby (PM)/ Honey Don't (Carl Perkins)/ What'd I Say (Ray Charles).

***ROUTES OF ROCK (Pt. 3 & 4) (Fat Controller Records FCR 091):** She Said Yeah (PM)/The Hippy Hippy Shake (Chad Romero)/Baby Let's Play House (Elvis)/ Brown-eyed Handsome Man (PM)/Havana Moon (Chuck Berry)/Fabulous (Charlie Gracie)/Cathy's Clown (Everly Bros)/Try Not To Cry (PM)/Little Queenie (Jerry Lee Lewis)/I Got Stung (PM)/Bad Boy (Larry Williams)/Searchin' (The Coasters)/ Movie Magg (PM)/ I'll Be Home (Pat Boone)/ Rock Island Line (Lonnie Donegan)/ Crackin' Up (bo diddley)/ Boys (The Shirelles).

***ROUTES OF ROCK (PT. 5 & more) (Fat Controller Records FCR 092):** Honey Hush (PM)/Lonesome Tears In My Eyes (Johnny Burnette)/Words Of Love (Buddy Holly)/ Lonesome Town (PM)/Stood Up (Ricky Nelson)/Fools Like Me (Jerry Lee Lewis)/ The Girl Can't Help It (Little Richard)/ Party (PM)/ plus....."Here, There And Everywhere - A Concert For Linda (BBC1 broadcast - April 10, 1999): Lonesome Town and All My Loving performed live by Paul and friends in London. plus....from the "Run Devil Run" listening party at E-Work, Cologne (Sept. 28, 1999): press kit/ video presentation, Paul's welcome to everyone and Paul's Q & A session.

#This is a nice set of oldies and is cool hearing Macca's commentary.

The Beatles: Studio Sessions

Tobe Milo (TMCD-4Q30) CD

This disc, of course, is not an actual Tobe Milo release. But that doesn't really matter since the name conjures up memories of the early days of bootlegging.

The track listing:

- 1) One After 909 (take 1)
- 2) One After 909 (take 2)
- 3) One After 909 (take 3)
- 4) One After 909 (take 4)
- 5) One After 909 (take 5)
- 6) Hold Me Tight (remake, take 20)
- 7) Hold Me Tight (remake, take 21)
- 8) Hold Me Tight (remake, take 22)
- 9) Hold Me Tight (remake, take 23)
- 10) Hold Me Tight (remake, take 24)
- 11) Hold Me Tight (remake, take 25)
- 12) Hold Me Tight (remake, take 26)
- 13) Hold Me Tight (remake, take 27)
- 14) Hold Me Tight (remake, take 28)
- 15) Hold Me Tight (remake, take 29)
- 16) Don't Bother Me (remake, take 10)
- 17) Don't Bother Me (remake, take 11)
- 18) Don't Bother Me (remake, take 12)
- 19) Don't Bother Me (remake, take 13)

There is nothing new here except for some additional chat and false starts. The sound is excellent but the packaging is unremarkable. For completists only.

Sink In The Can

The Beatles/ Cat Stevens (with Ringo Starr)

Snottebel Myr (640707-CDR)

Here's an interesting CDR to come our way. Track One is a 30-second bit of "I Will" (previously unreleased). Tracks 2-6 is of Paul practicing "Oh Darling" (previously released). The rest of the disc is of Ringo (on drums) with Cat Stevens from September 30, 1976 (previously unreleased). The tracks are: "Blue Monday" (3), "If I Have To Work For You", "I Just Want To Make Love To You" (2), "Working In The Coal Mine" (2), "Baby I Have Some Love For You" and "Looking For The Sailor". This is another disc for completists only. Very good stereo.

Odds...Sodds...and Bodds

Kaleidoscope

With the Internet becoming an important force in music distribution, it comes as no surprise that Beatlegs are now available. The first was the three-disc set, VINYL TO THE CORE released last year.

Now we have KALEIDOSCOPE which features isolated vocal and instrumental tracks from various songs by The Beatles. There are the five tracks of the remixed "Yellow Submarine" which allows the listener to hear each of the parts of the song separately. This is very cool. On "When I'm 64" we can now hear the center channel only (lead vocal and The Beatles - no horns). And on "Lucy In The Sky With Diamonds" the bootleggers have isolated Paul's bass and John's vocals. This is a neat treat (and a neat trick!).

Thanks to computer technology these kinds of track isolations are becoming easier to do. I hope we get more of these from those 'Internettters'. I wish I could tell you how to find this on the net, but I can't. Sorry.



Due to popular demand I now present another nude of Paul McCartney's new significant other - model & activist Heather Mills

Run Devil Rock - Volume 2

Yellow Cat (YC 069) CD 62'43"

Another release of Macca's Cavern appearance. This is about the fifth release I have seen of it.

1) Recorded live in Liverpool at The Cavern on December 14, 1999. From the BBC1 TV broadcast (mono). This first segment is the intro of the TV version, "Party" (excerpt of the CV), "Honey Hush" (2'43") and the band intro.

2) The next set is from the BBC Radio 2 broadcast with narration by Richard Allinson and interview from the press conference in stereo.

Certainly not a must have. You would be better off getting a video copy of the Digital TV version aired on cable and satellite TV in January.

HODGE PODGE: VOL. 4

Black Dog (BD 011) CD 73'15"

Here is another superfluous entry from Black Dog. Why they bother releasing discs of previously released (and now common) material is beyond me. I guess they must sell enough to make money on these.

- *A Hard Day's Night (takes 8 & 9)
- *You've Got To Hide Your Love Away (take 9)
- *Another Girl (take 1)
- *You're Gonna Lose That Girl (take 3)
- *Day Tripper (take 3)
- *Penny Lane (take 9/RM 11)
- *I Am The Walrus (take 17)
- *Christmas Time (Is Here Again) - Complete Version (take 1)
- *Across The Universe (take 8)
- *Spiritual Regeneration/Happy Birthday Mike Love
- *Hey Jude (from "Experiment In TV")
- *Hey Jude (from "David Frost")
- *Revolution (from "Smothers Bros")
- *Can You Take Me Back (outfake)
- *Medley: Rock N Roll Music/Twist & Shout/Long Tall Sally/I Saw Her Standing There/Money/Bad Boy/ Dizzy Miss Lizzy/I'm Down/Revolution/Back In The USSR/Get Back
- *Free As A Bird (outfake called the "Skelton Mix")
- *Real Love (same as above)
- *Unknown interview with J&P (0'07")

Another Wide Assortment of Beatlegs

As Reported by Italian Correspondent Renato Facconi

Some of these discs have been released within the past 12 months, but have not been worthy to report on. Here is the rundown...

BACKYARD SPOOL

Original Master Recording
(74'47") Made in Japan

This disc gathers together a number of tracks from various years throughout the Beatles' career. Nothing new here and a disc you should avoid.

ATLANTA '65

Original Master Recording (CDR)
Made in USA/ 65'15"

If you do not already have Atlanta on disc, then this is a worthy release for you. Here is rundown...

- *The Paul Drew Show: An Evening With The Beatles (Aug. 65 - mono): includes phone interviews with Ringo, George, Paul and Neil Aspinall.
- *Atlanta Press Conference (Aug. 18)
- *Live in Atlanta (Aug. 18 - incomplete): Twist & Shout/She's A Woman/I Feel Fine
- *Live In Houston (Aug. 19): Dizzy Miss Lizzy
- *Live In Atlanta (Aug. 18 - incomplete): Ticket To Ride/Everybody's Trying To Be My Baby/Can't Buy Me Love/Baby's In Black/I Wanna Be Your Man
- *Live In Houston (Aug. 19): A Hard Day's Night
- *Live In Atlanta (Aug. 18): Help!/I'm Down/Dizzy Miss Lizzy (incomplete)

The Cult Of The Beatles/ BBC Studio Session Vol. 8

Jasmag (BS 2018)
Japanese CD 41'50"

This disc includes The Beatles at the "Saturday Club from April 4, 1964 and the Beatles on "From Us To You #3" from May 18, 1964. Nothing new here. Previously released material on numerous Beatles at the BEEB discs. Save your money and don't buy this.

Over The Omni 1976

Paul McCartney & Wings
Back To Paul McCartney Imports
(2 CDRs) Made in USA

Said to be a soundboard tape from Atlanta, Georgia, recorded on May 18, 1976. If anyone has a copy please send to Belmo (you will be rewarded!).

Only For Internutters

Paul McCartney
Nuts Records (CDR) Made in Europe

An odds and ends type of release. Some hard-to-find tracks are included here.

- *JAMES PAUL MCCARTNEY: acoustic guitar outtakes (April 16, 1973): from the rehearsals (with camera clicks): Michelle/Monkberry Moon Delight/Michelle/Heart Of The Country/Blackbird/dialogue/Blackbird/Hey Diddle/Mama's Little Girl/The 4th Of July/Mama's Little Girl/Blackbird/Bluebird/Mama's Little Girl/Michelle/Heart Of The Country/dialogue
- *Can You Take Me Back
- *Los Paranoias
- *Return To Pepperland
- *Your School (piano demo from Rude Studio)
- *Step Inside Love (demo)
- *Sunshine Sometime (from 'Rupert')
- *The Way You Look Tonight
- *I Got Stung (BBC2/ July 5, 1999)
- *Tommy's Coming Home (Macca & McManus demo 1987)
- *It Was 60 Years Ago Today (1987 for Alan Freeman's 60th Birthday)
- *Nova (from 'A Garland For Linda' live in Surrey/ July 18, 1999)
- *Theme from "The Honorary Consul"
- *Fluid (Out of body and mind mix) from THE FIREMAN single - 1999
- *Voice (with Heather Mills - short edit from the Internet - 2000)
- *Step Inside Love (with dialogue & riffs) from Abbey Road Studio (September 16, 1968)

Your Editor Comments On This And That

Wow! Who would have thought that there would be so many new releases this summer. I am not knocking it - heck, just a few short months ago I believed the end was in sight for Beatlegs and BBN. Wrong again!

I expect that once Vigotone's epic release of the LET IT BE sessions is made available, the BBN issue will be devoted solely to the review of the 16 discs. I am told by several sources that we should see these any day now. However, Vigotone occasionally gets caught up in producing other artists (such as Dylan and the Beach Boys), so don't be surprised if The Beatles discs arrive later this fall.

WEIRD POSTCARDS CONTEST WINNERS:

Congratulations to Dennis Locorriere, Tom Conner & Kevin Richardson for their wacky entries in the postcard contest. We'll do this again sometime.

CAN YOU HELP BELMO?

I am trying to locate the following:

- 1) Any Captain Beefheart rarities (music and videos)
- 2) Quicksilver Messenger Service (live concert tapes)
- 3) Nude photos of Kari Wuhrer (see photo of Kari at right)
- 4) Kaleidoscope (Internet CD)

SUBSCRIPTION INFO:

As of now BBN is expected to end with #67, so if you are new to BBN, send \$4 per issue (U.S.) or \$5 (elsewhere) to:
S. Belmer
@BBN
PO BOX 17163
Ft. Mitchell, KY 41017

Thanks, everyone. As usual, if you write me and want a response, please send a SASE. Back issues are not available from me; however, I still have copies of THE COMPLETE BBN (includes all the 1999 issues!) for just \$30 postpaid.

Ringo Again

The Alternate Album & Sessions

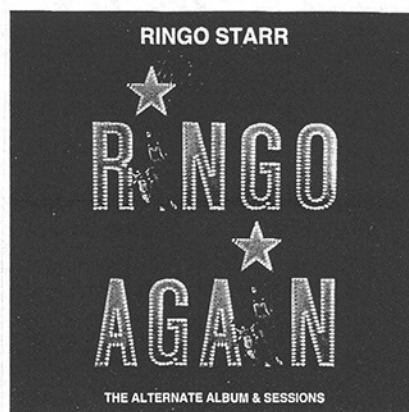
Mainstream (MSBR-010/011)
2CD (Japanese) Stereo

DISC ONE: THE ALTERNATE ALBUM

- 1) I'm The Greatest (take 3)
- 2) Have You Seen My Baby (aka Hold On) (take 18)
- 3) Photograph (take 1)
- 4) Sunshine Life For Me (take 15)
- 5) You're Sixteen (take 1)
- 6) Oh My My (take 3)
- 7) Six O'Clock (take 1)

RINGO: THE SESSIONS

- 8) Six O'Clock (take 9)
- 9) Six O'Clock (take 2)
- 10) Six O'Clock (take 3)
- 11) Six O'Clock (take 4)
- 12) Six O'Clock (take 10)
- 13) Photograph (take 2)
- 14) Photograph (take 4)
- 15) Photograph (take 7)
- 16) Photograph (take 12)
- 17) Sunshine Life For Me (take 17 and take 18)
- 18) Sunshine Life For Me (take 19)



- 19) Sunshine Life For Me (take 20 & take 21)
- 20) Sunshine Life For Me (take 24 and take 25)

DISC TWO:

RINGO: THE SESSIONS:

- 1) You're Sixteen (take 7)
- 2) You're Sixteen (take 8)
- 3) You're Sixteen (takes 9 & 10)
- 4) You're Sixteen (takes 11 & 12)
- 5) Oh My My (takes 4-6)
- 6) Oh My My (take 7)
- 7) Oh My My (takes 8-10)
- 8) Oh My My (take 11)
- 9) Oh My My (takes 12 & 13)
- 10) Have You Seen My Baby (take 2)
- 11) Have You Seen My Baby (takes 3, 4, 5, and 6)
- 12) Have You Seen My Baby (take 8)
- 13) Have You Seen My Baby (take 9)
- 14) Have You Seen My Baby (takes 10 & 11)

BONUS TRACKS:

- 15) I'm The Greatest (Lennon 1970 home demo)
- 16) I'm The Greatest (3 false starts and take 1)
- 17) I'm The Greatest (2 false starts and take 2)
- 18) I'm The Greatest (false start and take 3)
- 19) I'm The Greatest (take 4)
- 20) Lennon comments on "I'm The Greatest" (June 1971) & rehearsal (date unknown)

The recordings of these session tapes were made in LA in 1973. The tapes included on this disc are the actual remixes made during the post-production of the "RINGO" recording sessions. Most of the music included on these discs are either new to disc or in 'best quality' yet. Unlike the Starlight or Mistral releases, these tapes are presented at the correct speed. From what I can tell this set includes nearly all the available music from the "RINGO" sessions.



Belmo's Beatleg News



The International Newsletter For Collectors
Serving Beatles Fans Since 1987!
Our Motto: Give the bastards what they want!

Volume 14
Issue #65
Winter 2000

Vigotone's "Thirty Days": 17 Discs from Twickenham & Apple

VOGOTONE (VT-219/234)

17 CD Box Set with booklet

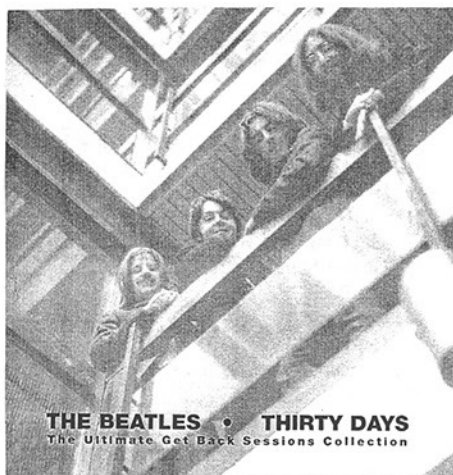
Where to begin...

First, let me say that I am not a big fan of the GET BACK sessions. Never have been and probably never will be. I almost always found the material to be boring, repetitive and depressing. My tastes lean toward studio outtakes, demos and alternate mixes. Listening to hours of GET BACK rehearsals was tortuous and I only did it for the BBN reviews.

So when I heard there were 17 discs of sessions coming our way, you can imagine my chagrine at the prospect of wading through hour after hour of the material. However, I am happy to report that the chore was not nearly as bad as I feared. It was actually a pleasant experience for the most part.

The sound quality is remarkable and the good folks at Vigotone were kind enough to edit out most of the dialogue and the extraneous strumming, drumming and ho-humming. This box set has actually achieved what I believed to be impossible - a very listenable GET BACK project.

That said, I do think you need to keep a few things in mind about this set. First, if you buy the set it will run you about \$250 to \$350- depending on whom you buy it from. Second, while it is much improved and does contain unreleased material, it is not something you are going to sit down and listen to over & over again. And finally, if you want the unedited tapes, you will need to get Yellow Dog's "Day By Day" versions of this same material - said to be 20 plus discs (sold as 2-disc sets).



The box set includes copious liner notes, lots of photos (none we haven't already seen before) and reprints of several magazine articles relating to the GET BACK project. It is nicely done and is worthy of the name VIGOTONE who is known for *getting it right*.

Should you throw out your old GET BACK discs? No, there is a lot of material not on these discs so you will need to keep them for your archives. I will provide detailed information elsewhere in this issue for each disc. For now, though, let me give you the Belmo Rating...

Belmo's Rating:

Material: A to B-

Sound Quality: A to B+

Packaging: A

in this issue:

- *Pop Go The Beatles: 4CDs
- *The Beatles In Concert: Addendum Volumes One & 2 on Silent Sea
- *The Beatles Broadcast Collection: Trailer 1 & 2 on Yellow Dog
- *Northwest Nights: The Complete Vancouver & Seattle Concerts
- *Lennon Remembers: The Complete 1971 Rolling Stone Interview
- *Somewhere In NYC: VOXX
- *Please Me Do: Silent Sea
- *The Beatles In Concert: Paris 65 & Hamburg 62
- *The Lost McCartney Album
- *Wings: Toronto 1976
- *Ringo On The Rocks
- *Macca: Viva Mexico
- *Traveling Wilburys: Recovered Treasure
- *Harrison: Baton Rouge 1974
- *Beatles: Down In Havanna
- *Harrison: Mono Wonderwall
- *Deflating The Mythology
- *Beatles: Ultimate Live Masters
- *The Songs We Were Singing: 4 CDs



Thirty Days: A CD by CD and Track By Track Listing

Okay, let's get to it. Over the next several pages you can see what all the fuss is about. I am not going to analyze each track as we would be looking at a 50 page BBN! Those songs new to disc I have indicated with an asterick.* So here goes...

The Best of the Twickenham Sessions Part One DISC ONE (66:07)

- 1) Adagio For Strings
- 2) Adagio For Strings
- 3) Let It Be
- 4) Crackin' Up
- 5) All Shook Up
- 6) Your True Love
- 7) Blue Suede Shoes
- 8) Three Cool Cats
- 9) Lucille
- 10) I'm So Tired
- 11) Ob-La-Di, Ob-La-Da
- 12) The Third Man Theme
- 13) Don't Let Me Down
- 14) I've Got A Feeling
- 15) The One After 909
- 16) Because I Know You Love Me So
- 17) I'll Wait Till Tomorrow
- 18) Won't You Please Say Goodbye
- 19) Bring It On Home
- 20) Hitch Hike

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Disclaimer: Bootlegs are illegal. We don't sell 'em - we only report what's in 'em!

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- 21) You Can't Do That
- 22) Hippy Hippy Shake
- 23) Short Fat Fannie
- 24) Midnight Special
- 25) What Do You Want To Make Those Eyes At Me For (When They Don't Mean What They Say)
- 26) All Thing Must Pass
- 27) Maxwell's Silver Hammer*
- 28) Improvisation*
- 29) You Wear Your Women Out*

The Best of the Twickenham Sessions Part Two DISC TWO (72:22)

- 1) My Imagination*
- 2) Improvisation*
- 3) I'm Talking About You
- 4) Dizzy Miss Lizzie
- 5) Money (That's What I Want)
- 6) Sure To Fall
- 7) Don't Let Me Down
- 8) Two Of Us
- 9) Across The Universe*
- 10) Hear Me Lord
- 11) All Things Must Pass
- 12) The Long And Winding Road
- 13) Golden Slumbers/Carry That Weight
- 14) Get Back
- 15) Get Back*
- 16) Get Back*
- 17) Woman Where You Been So Long
- 18) Oh Julie, Julia
- 19) A Shot Of Rhythm And Blues
- 20) Rock And Roll Music
- 21) Lucille
- 22) Gone, Gone, Gone
- 23) The One After 909
- 24) Don't Let Me Down*
- 25) Thirty Days
- 26) Be-Bop-A-Lula
- 27) Lotta Lovin'/Somethin' Else
- 28) She Came In Through The Bathroom Window

The Best Of The Twickenham Sessions Part Three DISC THREE (70:12)

- 1) Improvisation*
- 2) Stand By Me
- 3) Two Of Us
- 4) Don't Let Me Down
- 5) I've Got A Feeling
- 6) Queen Says No To Pot-Smoking FBI Members
- 7) Mean Mr. Mustard
- 8) All Things Must Pass
- 9) Fools Like Me
- 10) You Win Again
- 11) She Came In Through The Bathroom Window*
- 12) Maxwell's Silver Hammer*
- 13) I Me Mine
- 14) For You Blue
- 15) Two Of Us

- 16) Suzy's Parlour
- 17) I've Got A Feeling
- 18) Get Back
- 19) Across The Universe
- 20) Move It
- 21) Good Rockin' Tonight
- 22) Tennessee
- 23) House Of The Rising Sun
- 24) Commonwealth
- 25) Get Off*
- 26) For You Blue*
- 27) Get Off
- 28) Honey Hush
- 29) For You Blue

The Best of the Twickenham Sessions Part Four DISC FOUR (68:16)

- 1) Ramblin' Woman
- 2) I Threw It All Away
- 3) Mama, You Been On My Mind
- 4) That'll Be The Day
- 5) Jenny, Jenny/Slippin' and Slidin'
- 6) Let It Be
- 7) Hi Heel Sneakers
- 8) Hi Heel Sneakers
- 9) Get Back
- 10) Two Of Us
- 11) I'm Talking About You
- 12) I've Got A Feeling*
- 13) Don't Let Me Down*
- 14) Maxwell's Silver Hammer
- 15) Maxwell's Silver Hammer
- 16) Don't Be Cruel
- 17) On A Sunny Island/The Peanut Vendor/Groovin'/I Got Stung
- 18) The Peanut Vendor
- 19) It's Only Make Believe
- 20) Through A London Window
- 21) Get Back*
- 22) Get Back
- 23) Improvisation
- 24) The Back Seat Of My Car*
- 25) The Back Seat Of My Car
- 26) Song Of Love
- 27) Song Of Love
- 28) Hello Dolly
- 29) Madman
- 30) Mean Mr. Mustard
- 31) Take This Hammer
- 32) Oh! Darling

Best Of The Apple Studio Sessions Part One DISC FIVE (67:12)

- 1) Somethin' Else*
- 2) Daydream
- 3) You Are My Sunshine
- 4) Whispering*
- 5) Improvisation*
- 6) By Baby Left Me/That's All Right

(Continued from previous page)

- 7) Milk Cow Blues*
- 8) All I Want Is You
- 9) In The Middle Of The Night/Gilly Gilly
Ossenfeffer Katzenellen By The Sea
- 10) Improvisation/Good Rockin' Tonight
- 11) Forty Days
- 12) Too Bad About Sorrows
- 13) Dig A Pony*
- 14) Dig A Pony*
- 15) You've Got Me Thinking
- 16) I've Got A Feeling*
- 17) Don't Let Me Down*
- 18) I Dig A Pygmy
- 19) Don't Let Me Down*
- 20) Dig A Pony
- 21) Going Up The Country*
- 22) Dig A Pony*
- 23) I've Got A Feeling*
- 24) You Want A Session Job*
- 25) Dig A Pony*
- 26) Don't Let Me Down*
- 27) Don't Let Me Down*
- 28) Don't Let Me Down

Best Of The Apple Studio Sessions Part Two
DISC SIX (68:10)

- 1) Dig A Pony*
- 2) Dig A Pony*
- 3) I've Got A Feeling
- 4) I've Got A Feeling*
- 5) I've Got A Feeling*
- 6) Get Back
- 7) Get Back*
- 8) Get Back*
- 9) Get Back*
- 10) Improvisation*
- 11) Twenty Flight Rock*
- 12) Get Back*
- 13) Oh! Darling*
- 14) Oh! Darling*
- 15) Get Back*
- 16) On The Road To Marrakesh
- 17) Two Of Us*
- 18) Two Of Us*
- 19) Two Of Us*
- 20) Teddy Boy
- 21) Two Of Us
- 22) Maggie Mae
- 23) I Fancy Me Chances
- 24) Two Of Us*
- 25) Maggie Mae
- 26) Her Majesty

Best Of The Apple Studio Sessions Part Three
DISC SEVEN (68:28)

- 1) There You Are, Eddie
- 2) Diggin' My Potatoes
- 3) Hey Liley, Liley-Lo
- 4) Rock Island Line
- 5) Michael Row Your Boat
- 6) Rock-A-Bye Baby

- 7) Singing The Blues
- 8) Dig It
- 9) Dig It
- 10) Get Back
- 11) Get Back/Little Demon/Maybelline/You Can't
Catch Me/Brown-Eyed Handsome Man
- 12) Short Fat Fannie
- 13) Get Back
- 14) Bad Boy
- 15) Sweet Little Sixteen
- 16) Around And Around
- 17) Almost Grown
- 18) School Day
- 19) Stand By Me/Where Have You Been
- 20) Get Back*
- 21) I Lost My Little Girl
- 22) Two Of Us*
- 23) Two Of Us*
- 24) Bye Bye Love*
- 25) Two Of Us*
- 26) For You Blue*
- 27) For You Blue*
- 28) For You Blue*

Best Of The Apple Studio Sessions Part Four
DISC EIGHT (65:53)

- 1) For You Blue
- 2) For You Blue
- 3) For You Blue*
- 4) Let It Be*
- 5) Let It Be*
- 6) I'm Talking About You*
- 7) Let It Be*
- 8) Let It Be*
- 9) Isn't It A Pity
- 10) Window, Window
- 11) Octopus's Garden
- 12) High School Confidential*
- 13) Great Balls Of Fire
- 14) Great Balls Of Fire
- 15) Let It Be*
- 16) Let It Be*
- 17) Let It Be*
- 18) Let It Be*
- 19) Let It Be*
- 20) Dig It*
- 21) Rip It Up*
- 22) Shake, Rattle and Roll

Best Of The Apple Studio Sessions Part Five
DISC NINE (71:28)

- 1) Miss Ann/Kansas City/Lawdy Miss Clawdy
- 2) Blue Suede Shoes
- 3) You Really Got A Hold On Me
- 4) Improvisation*
- 5) Improvisation*
- 6) Let It Be*
- 7) Let It Be*
- 8) Let It Be
- 9) I Told You Before*
- 10) I Told You Before*
- 11) The Long And Winding Road*
- 12) The Long And Winding Road*

- 13) The Long And Winding Road*
- 14) The Long And Winding Road*
- 15) The Long And Winding Road
- 16) The Long And Winding Road
- 17) The Long And Winding Road*
- 18) Strawberry Fields Forever
- 19) Let It Be*

Best Of The Apple Studio Sessions Part Six
DISC TEN (72:21)

- 1) Let It Be*
- 2) The Long And Winding Road*
- 3) Old Brown Shoe*
- 4) Old Brown Shoe*
- 5) Old Brown Shoe*
- 6) Old Brown Shoe*
- 7) Improvisation*
- 8) I Told You Before*
- 9) I Told You Before*
- 10) Don't Let Me Down*
- 11) Get Back*
- 12) Get Back*
- 13) Get Back*
- 14) Get Back*
- 15) Get Back*
- 16) Get Back*
- 17) Oh! Darling
- 18) Get Back*
- 19) Get Back*
- 20) Get Back

Best Of The Apple Studio Sessions Part Seven
DISC ELEVEN (72:45)

- 1) Get Back*
- 2) Get Back
- 3) Get Back*
- 4) Get Back*
- 5) I've Got A Feeling
- 6) You Won't Get Me That Way/The Walk
- 7) I've Got A Feeling
- 8) The River Rhine/The Long And Winding Road
- 9) I've Got A Feeling*
- 10) I've Got A Feeling*
- 11) I've Got A Feeling*
- 12) Dig A Pony*
- 13) Dig A Pony*
- 14) Get Back*
- 15) Love Me Do*
- 16) Get Back*
- 17) Don't Let Me Down*
- 18) I've Got A Feeling*
- 19) Don't Let Me Down
- 20) I've Got A Feeling*

Best Of The Apple Studio Sessions Part Eight
DISC TWELVE (72:06)

- 1) One After 909
- 2) Old Brown Shoe
- 3) Old Brown Shoe
- 4) Old Brown Shoe
- 5) I Want You (She's So Heavy)*
- 6) Something*
- 7) Get Back*

(Continued from previous page)

- 8) Teddy Boy*
- 9) All Things Must Pass
- 10) All Things Must Pass*
- 11) I Want You (She's So Heavy)*
- 12) I Want You (She's So Heavy)*
- 13) Dig A Pony*
- 14) I've Got A Feeling*
- 15) Don't Let Me Down*
- 16) Get Back*
- 17) One After 909*
- 18) She Came In Through The Bathroom Window*
- 19) Two Of Us*
- 20) Let It Be*
- 21) The Long And Winding Road*

Best Of The Apple Studio Sessions Part Nine

DISC THIRTEEN (67:47)

- 1) The Long And Winding Road*
- 2) For You Blue*
- 3) All Things Must Pass*
- 4) All Things Must Pass*
- 5) Let It Down*
- 6) Let It Down*
- 7) I Want You (She's So Heavy)*
- 8) Something*
- 9) Sexy Sadie*
- 10) Dig It*
- 11) Besame Mucho*
- 12) Three Cool Cats*
- 13) I Got To Find My Baby*
- 14) One After 909*
- 15) One After 909*
- 16) Vacation Time
- 17) Cannonball/Not Fade Away/Hey Little Girl/ (In The High School Sweater)/Bo Diddley*
- 18) Maybe Baby
- 19) Peggy Sue Got Married/Thinking of Linking
- 20) Crying, Waiting, Hoping
- 21) Mailman, Bring Me No More Blues
- 22) Teddy Boy*
- 23) Two Of Us*

The Apple Rooftop Concert

DISC FOURTEEN (46:14)

- 1) Rooftop Setup
- 2) Get Back
- 3) Get Back
- 4) I Want You (She's So Heavy)
- 5) Get Back
- 6) Don't Let Me Down
- 7) I've Got A Feeling
- 8) One After 909
- 9) One After 909
- 10) Danny Boy
- 11) Dig A Pony
- 12) Dig A Pony
- 13) God Save The Queen
- 14) I've Got A Feeling
- 15) A Pretty Girl Is Like A Melody
- 16) Get Back
- 17) Don't Let Me Down
- 18) Get Back

Complete Apple Studio Performance Part One

DISC FIFTEEN (63:28)

- 1) Unknown/Hey, Good Lookin'*
- 2) Take This Hammer/Lost John/Five Feet High And Rising/Bear Cat/Black Dog Blues/Right String, Wrong Yo-Yo/Run For Your Life
- 3) Two Of Us
- 4) Two Of Us/Friendship*
- 5) Turkey In The Straw*
- 6) Step Inside Love*
- 7) Friendship/Tales Of Frankie Rabbit*
- 8) Two Of Us (Take 11)
- 9) Deed I Do/In The Middle Of An Island/All Together Now*
- 10) Two Of Us (Take 12)
- 11) The Long And Winding Road (Take 13a)
- 12) The Long And Winding Road (Take 13b)*
- 13) The Long And Winding Road (non-take)
- 14) The Long And Winding Road (Take 14)*
- 15) The Long And Winding Road (Take 15a)*
- 16) The Long And Winding Road (Take 15b)*
- 17) The Long And Winding Road (Take 16a)
- 18) The Long And Winding Road (Take 16b)
- 19) The Long And Winding Road (Take 16c)*
- 20) The Long And Winding Road (Take 16d)*
- 21) Lady Madonna*
- 22) The Long And Winding Road (Take 17a)*
- 23) The Long And Winding Road (Take 17b)
- 24) The Long And Winding Road (Take 18)
- 25) The Long And Winding Road (Take 19)

Complete Apple Studio Performance Part Two

DISC SIXTEEN (50:13)

- 1) I Want You*
- 2) Let It Be (rehearsal)*
- 3) Let It Be (Take 20a)
- 4) Let It Be (Take 20b)
- 5) Let It Be (Take 20c)*
- 6) Let It Be (Take 21)*
- 7) Let It Be (Take 22)*
- 8) Let It Be (Take 23)*
- 9) Let It Be (Take 24)*
- 10) Let It Be (Take 25a)
- 11) Let It Be (Take 25b)*
- 12) OK, let's track it
- 13) Let It Be/Twelfth Street Rag (Take 26a)*
- 14) Let It Be (Take 26b)*
- 15) Oh! Darling*
- 16) Oh! Darling*
- 17) Let It Be (Take 27a)
- 18) Let It Be (Take 27b)

The Glyn Johns Mix of GET BACK

DISC SEVENTEEN (42:52)

- 1) One After 909
- 2) Rocker
- 3) Save The Last Dance For Me/Don't Let Me Down
- 4) Don't Let Me Down
- 5) Dig A Pony
- 6) I've Got A Feeling
- 7) Get Back
- 8) For You Blue

- 9) Teddy Boy
- 10) Two Of Us
- 11) Maggie Mae
- 12) Dig It
- 13) Let It Be
- 14) The Long And Winding Road
- 15) Get Back (reprise)

Here are some of the liner notes from the set:

The Beatles' GET BACK sessions have been written about to death, so we'll keep it brief. The Beatles gathered on January 2, 1969 at Twickenham Studios with the intention of rehearsing brand new songs for a concert that would be televised live throughout the world. They also agreed to have the entire process filmed for an accompanying documentary. When the sessions drew to a close thirty days later, the spectacular live show had been downgraded to an impromptu concert on the roof of the Apple building, and the live television broadcast and documentary had been combined and reconfigured into a single feature film. The Beatles left behind them a half-finished album and boxes upon boxes of taped rehearsals, performances, arguments and jams. It is from those boxes that this set is culled.

So what makes this collection "ultimate"? First off, everything on these 17 discs has been digitally transferred with great care from master rolls of tapes. So They sound better than they ever have before! More than 500 rolls of tape were sifted through, and only the very best and most interesting performances were chosen for inclusion. In some cases, performances have even been reconstructed from as many as three original tape sources. Secondly, the dialogue and lengthy stop-and-go rehearsals that sometimes made listening to GET BACK sessions a chore have been bypassed, with only "takes", serious run-throughs, oldies and the more interesting and structured jams being presented. All the performances that made up the LET IT BE album (except for those recorded outside the time frame of the GET BACK sessions) can be heard in their original, unadulterated form. And for the very first time the January 30th rooftop concert has been meticulously reconstructed from ALL existing source material, while the January 31st session that produced "Two Of Us", "The Long And Winding Road" and "Let It Be" is presented in a far more complete form than ever before.

And there you have it! Whew. I got blisters on me fingers!

For me, the highlights of the set are the Rooftop rehearsals on Disc 12 and the never before heard version of "Love Me Do". It is a great box set, nicely packaged and a must have for the collector who can afford it.

Happy Holidays & Welcome to 2001

A few comments from Belmo's secretary...

Happy New Year, dear readers of Belmo's Beatleg News. Belmo is away in the Virgin Islands (do you think he'll find any?) for a brief holiday. So in his absence he asked me to write a few lines of important information for you.

First, he wants to remind you that Volume #67 (I asked if he'd publish up to #69 but he said no) will be the last issue. If you are not paid up then you will need to send \$4 per issue (in the U.S.) or \$5 elsewhere in the world. Some of the more recent back issues are available so send your want lists. The COMPLETE BBN is sold out and there are only a few BEATLES IN CIN-CINNATI (\$20) left.

If there is anything special you would like to see in the last issues, send them now to Belmo and he'll see what he can do. And he is always happy to receive pictures of naked ladies and free CDs of rare music. He will send you goodies in return.

Belmo is trying to locate web sites that feature Beatlegs, so if you can send him some addresses he would be most appreciative. And if you have an email address please pass that along to him so he can update you on new releases (free, of course!).

Finally, Belmo needs the Lennon Barrier discs real bad. Can you help?



Thanks for all your help these many years and Belmo and I hope you enjoy this jam-packed (just the way I like it!) issue. Ta Ta.

Lotta Love

Olga

THE BEATLES IN CONCERT:

Addendum Two: 1965-1966

Silent Sea (SS051-52) 2CDs

Silent Sea's second set of partial and complete live shows. **DISC ONE** includes Wembley (65.04.11), most of the Rome (65.06.27a) afternoon and three from the evening show, and three partial songs from the Cow Palace (65.08.31). **DISC TWO** has the Munich concert (66.06.24), Essen (66.06.25), Hamburg (66.06.26) two songs, Cleveland (66.08.14) part of one song, and Boston (66.08.18) part of one song.

This is a good collection of some hard to find live shows and bits of shows or songs. Again, this is necessary if you don't already have them.

The Beatles Broadcast Collection

Trailer 1 & Trailer 2

Yellow Dog (YD 074/75 & YD 076/77)

2 CD Sets

If you haven't gotten enough of The Beatles at the BBC, then here is Yellow Dog's version of the audio upgrades. Unlike the Silent Sea version, these four discs have edited tapes and are not of the complete BBC programs. However, on "Trailer 2" there are a number of BBC specials and interviews not common to previous BBC releases. Completists will want to search these out for their collections.

TRAILER 2 features some 'profiles' of each of the Beatles and some interesting interviews from 1967, 1968, 1969 and a Kenny Everett Show from 1970. I'm told this set comes from the BBC re-airing of The Beatles at the BEEB several years ago. Anyone know for sure? Let me know.

POP GO THE BEATLES!

Broadcasts One

Silent Sea (SS 053-56) 4CD set with booklet

Silent Sea is now tackling The Beatles' BBC performances with this first four-disc release of "Episodes One through Sixteen". The sound quality is excellent throughout and the accompanying booklets have the complete transcriptions of all the intros and chat. Very nicely done. Certainly one of the best (if not the best) collection of the BBC material to date.

DISC ONE: Includes the shows aired on 1) June 4, 1963 2) June 11, 1963 3) June 18, 1963 4) June 25, 1963.

DISC TWO: Includes 1) July 16, 1963 2) July 23, 1963 3) July 30, 1963 4) August 6, 1963

DISC THREE: Includes 1) August 13, 1963 2) August 20, 1963 3) August 27, 1963 4) September 3, 1963

DISC FOUR: Includes 1) September 10, 1963 2) September 17, 1963 3) September 24, 1963 and 4) The Making Of "Pop Go The Beatles" from the BBC Radio series "The Beeb's Lost Beatles Tapes" broadcast in 1988.

NORTHWEST NIGHTS

Darthdisc (2CDR set)

DISC ONE:

Seattle (August 21, 1964) - this is the COMPLETE show plus the press conference. The sound quality is just fair but highly listenable. Also on disc one are the Vancouver (August 22, 1964) pressroom interviews and part one of the press conference.

DISC TWO:

Vancouver (August 22, 1964) - opens with part two of the press conference followed by the complete concert. It is good sound and includes Derek Taylor telling the audience to cool down if they want the show to continue. The last part of the disc is the radio feed of the concert with commentary.

This set is certainly a MUST HAVE as we now have both complete shows plus press conferences. Let's hope more concert tapes appear in the future. How about the Cincinnati shows? I'm told that the tapes are out there. Can any of our readers help? Drop me a line if you can help.

LENNON REMEMBERS

Here is a gem we have been waiting for since its publication in Rolling Stone magazine in January 1971: Jann Wenner's complete interview with John Lennon to mark the release of PLASTIC ONO BAND.

Why is it just now appearing? My guess is because the Rolling Stone Web Site is featuring audio excerpts from the tapes and some resourceful person was able to make a copy of the entire tape and share with friends. It also coincides with the release of the book featuring the entire interview.

Lennon Remembers: The Working Class Hero (Part One)

Darthdisc (DD 003/4) 2CD

The first of the two discs open with Wenner setting up the tape machine and running a sound check. A short bit into the interview you hear Lennon telling Wenner to be persistent with his questions, otherwise Lennon's answers will be brief.

Topics covered on these discs are: primal therapy, God and pain, George Martin and Phil Spector, heroin, Toronto concert, The Beatles as a band, LET IT BE, the breakup, Paul McCartney, Epstein's death, Maharishi, Apple, genius is pain, Yoko, LSD, A Hard Day's Night, The Rolling Stones, the Press, Magic Alex, fans, Charles Manson and more.

This is a very cool set of discs and the sound quality is excellent throughout. The only time the sound goes bad is when John moves away from the microphone or occasionally when Yoko interjects her comments. This set is even more enjoyable when you can hear John talking as you read the book with the complete interview. Recommended.

Belmo's Rating:

Material: A

Sound Quality: A to B+

Packaging: B+

Lennon Remembers: Life With The Lions (Part Two)

Darthdisc (DD 005/6) 2CD

The second set continues with Lennon discussing The Beatles' music, concerts and live recordings, ABBEY ROAD, Instant Karma, guitar vs piano, LET IT BE, McCartney, cripples, The Beatles in America, REVOLUTION, Allen Klein, Paul vs Ringo, George, "I've always been a genius", Zappa, Warhol, prejudice against Yoko, Dylan, NYC, Liverpool, San Francisco and London, Magical Mystery Tour and more goodies.

One interesting bit was when Wenner wanted to take some photos of John and Yoko, and John got a bit peeved at Wenner for doing it.



JOHN LENNON: SOMEWHERE IN NEW YORK CITY

The Un-Telecast Performances

VOXX (0006-01)

- 1) Luck Of The Irish Rehearsal #1
- 2) Luck Of The Irish Rehearsal #2
- 3) Luck Of The Irish Rehearsal #3 - fast version
- 4) Luck Of The Irish Rehearsal #4 - slow version
- 5) Luck Of The Irish Rehearsal #5 - ending
- 6) Studio Talk/Lyric Discussion/Setup
- 7) Luck Of The Irish Practice Take - false start
- 8) Luck Of The Irish Take One - complete
- 9) Luck Of The Irish Take Two - breakdown
- 10) Luck Of The Irish Take Three - final take complete
- 11) Well (Baby Please Don't Go)
- 12) Jamrag
- 13) Scumbag
- 14) Au
- 15) Attica State
- 16) Woman Is The Nigger Of The World
- 17) Fools Like Me
- 18) The Calypso Song

Tracks 1-10 were recorded November 12, 1971, at Bank Street, Greenwich Village, New York. Tracks 11-14 were recorded live (from an audience tape) with Frank Zappa at the Fillmore East on June 6, 1971. "Attica State" is from the TV show "Aquarius" in London and was recorded at Bank Street on February 28, 1972. The last three cuts were recorded August 5, 1972, for ABC's "Eyewitness News with Geraldo Riviera" - unaired.

This is an interesting disc of Lennon rarities in varying quality. Most of the "Luck Of The Irish" is new to disc as are the last three cuts. Look elsewhere for good quality versions of the Zappa/Lennon material. Not something you are going to listen to over and over again, but essential for all of you completists out there.

Belmo's Rating:

Material: B

Sound Quality: B to C

Packaging: C+

Please Me Do

Silent Sea (SS041/42) 2CD w/booklet

PLEASE ME DO continues the Silent Sea series of upgraded reissues. This two-disc set includes all the known alternate takes, outtakes, demos, remixes and stereo version of The Beatles' first album, PLEASE PLEASE ME.

DISC ONE:

"Please Please Me" Sessions

- 1) There's A Place - take 1
- 2) There's A Place - take 2
- 3) There's A Place - take 3
- 4) There's A Place - take 4
- 5) There's A Place - take 5
- 6) There's A Place - take 6
- 7) There's A Place - take 7
- 8) There's A Place - take 8
- 9) There's A Place - take 9
- 10) There's A Place - take 10
- 11) I Saw Her Standing There - take 1
- 12) I Saw Her Standing There - take 2
- 13) I Saw Her Standing There - take 3
- 14) I Saw Her Standing There - take 4
- 15) I Saw Her Standing There - take 5
- 16) I Saw Her Standing There - take 6
- 17) I Saw Her Standing There - take 7
- 18) I Saw Her Standing There - take 8
- 19) I Saw Her Standing There - take 9
- 20) Do You Want To Know A Secret - take 7
- 21) Do You Want To Know A Secret - take 8
- 22) A Taste Of Honey - take 6
- 23) A Taste Of Honey - take 7
- 24) There's A Place - take 11
- 25) There's A Place - take 12
- 26) There's A Place - take 13
- 27) I Saw Her Standing There - take 10
- 28) I Saw Her Standing There - take 11
- 29) I Saw Her Standing There - take 12
- 30) Misery - take 1
- 31) Misery - take 2
- 32) Misery - take 3
- 33) Misery - take 4
- 34) Misery - take 5
- 35) Misery - take 6
- 36) Misery - take 7
- 37) Misery - take 8

DISC TWO:

The earliest EMI outtakes

- 1) Besame Mucho - take ?, RM1
- 2) Love Me Do - take ?, RM1
- 3) How Do You Do It - take 2, RM1
- 4) Please Please Me - take ?, RM1
- "Please Please Me" era demos
- 5) I Saw Her Standing There
- 6) One After 909
- 7) One After 909
- 8) Catswalk
- 9) Catswalk



The stereo "Please Please Me" LP

- 10) I Saw Her Standing There
 - 11) Misery
 - 12) Anna
 - 13) Chains
 - 14) Boys
 - 15) Ask Me Why
 - 16) Please Please Me
 - 17) Love Me do
 - 18) P.S. I Love You
 - 19) Baby It's You
 - 20) Do You Want To Know A Secret?
 - 21) A Taste Of Honey
 - 22) There's A Place
 - 23) Twist And Shout
- Other "Please Please Me" LP remixes
- 24) I Saw Her Standing There - edit take 9 and 12, RS76
 - 25) Misery - take 16, RM1, U.S. edit
 - 26) Boys - take 1, RS76
 - 27) Twist And Shout - take 1, RS76

This is an excellent collection in superior sound quality. It is great having everything in one collection. I really enjoy listening to the album in stereo. Tracks 24, 26 and 27 were the remixes made for the ROCK AND ROLL MUSIC album from 1976.

Definitions:

RM1= official mono remix #2

RS76= 1976 stereo remix

Belmo's Rating:

Material: A

Sound Quality: A

Packaging: A

THE BEATLES IN CONCERT:

Paris 65.06.20 (a)/

Paris 65.06.20 (b)

Silent Sea (SS046)

Silent Sea's IN CONCERT series now includes the complete Paris afternoon and nearly complete evening shows - both in their best sounding form to date. Recommended for those collectors who were unable to locate the very limited CDR release from last year titled "Et Maintenant Une Chanson" which included a bit more chatter and the incomplete performance of "I Feel Fine" from the evening show.

THE BEATLES IN CONCERT:

Hamburg 62.12.25/ 62.12.28/
62.12.31

Silent Sea (SS047/48) 2CD

This is an excellent upgrade of ALL of the Star Club performances - 37 tracks total - and painstakingly restored to their original running order. If you are looking for the best and most complete collection of the Hamburg material, then look no further. Much better than any legit release you will find at your local record store. Highly recommended.

THE BEATLES IN CONCERT:

Addendum One: 1957 -1964

Silent Sea (SS049/50) 2CD

These two discs include an odds & ends collection of various live performances from numerous sources. Included are:

DISC ONE:

- 1) Puttin' On The Style (1957 - Woolton)
- 2) Some Other Guy (1962 - Cavern Club)
- 3) Some Other Guy (1962 - Cavern Club)
- 4) Kansas City/ Hey Hey Hey (1962 - Cavern)
- Tracks 5-9: Prince Of Wales Theatre (63.11.04)
- 10-12: Manchester (63.11.20)
- 13-25: Paris (64.01.19-22) L'Olympia

DISC TWO:

- 1-6: Wembley (64.04.26)
- 7-8: Blokker (64.06.06 a)
- 9-13: Blokker (64.06.06b)
- 14-23: Seattle (64.08.21) incomplete

This is a great place to get these hard to find performances. The Seattle show has since appeared in complete form, so maybe a future Silent Sea release will include the entire concert. This is a recommended release.

The Traveling Wilburys Recovered Treasure VOXX (0011-01)

While most of this material has been previously released, it's now in the best sound quality yet. Also, there are some bonus cuts we've not heard before. Let's get to it...

- 1) Handle With Care (basic tracks)
- 2) Dirty World (alternate take)
- 3) Rattled (alternate take)
- 4) Last Night (early basic tracks)
- 5) Congratulations (basic tracks)
- 6) Heading For The Light (instrumental)
- 7) End Of The Line (alternate take)

**Tracks 2-7 are from the Volume One sessions*

- 8) Maxine (outtake)
- 9) Inside Out (early take)
- 10) Where Were You Last Night (alternate take)
- 11) You Took My Breath Away (alternate mix)
- 12) If You Belonged To Me (rough mix)
- 13) Poor House (rough mix)
- 14) She's My Baby (alternate take)
- 15) Devil's Been Busy (alternate take)
- 16) Like A Ship (outtake)
- 17) Wilbury Twist (early mix)
- 18) Seven Deadly Sins (early mix)
- 19) New Blue Moon (rough mix)
- 20) Cool, Dry Place (early mix)
- 21) Runaway (rough mix)

**Tracks 8-21 are from the CD transfer of Warner Brothers' In-House tape.*

BONUS TRACKS:

- 22) Wilbury Commercial
- 23) Seven Deadly Sins (studio playbacks with singalongs)
- 24) Stormy Weather (studio playbacks with comments from Olivia Harrison)
- 25) Like A Ship (studio playbacks/overdubs)
- 26) Fish and Chips! (comments from George)

This is really the best sounding disc of this material to be released. Voxx somehow got hold of the actual Warner Bros. tape of the material which first appeared on Starlight's version but in horrendous sound. "Maxine" is here in pristine quality also. The bonus cuts are quite interesting - especially the Harrison tracks. The liner notes are informational and they shed some light on the Wilbury rarities. A worthy release and one for your collections.

Belmo's Rating:

Material: A

Sound Quality: A to B- (the bonus cuts are a bit on the rough side)

Packaging: B+



George Harrison BATON ROUGE 1974 VOXX (0008-01/02) 2CD

This two-disc set is an audience recording of George Harrison live at Louisiana State University in Baton Rouge, Louisiana, on November 26, 1974. It is said to be a direct transfer from the original tape. Still, it is just a fair to good audience tape and is for the Harrison completist.

DISC ONE:

- 1) Hari's On Tour
- 2) While My Guitar Gently Weeps
- 3) Something
- 4) Will It Go Around In Circle
- 5) Sue Me, Sue You Blues
- 6) For You Blue
- 7) Give Me Love
- 8) Soundstage Of Mind
- 9) In My Life

DISC TWO:

- 1) Tom Cat
- 2) Maya Love
- 3) Dark Horse
- 4) Nothing From Nothing
- 5) Outta Space
- 6) What Is Life
- 7) My Sweet Lord

Harrison's voice is in pretty good shape here - not marred by the terrible hoarseness of later shows which would be known as the "Dark Hoarse Tour". While the fidelity is not up to snuff, there is very little audience noise - which is a definite plus. Not an essential piece but a worthy purchase for Harrison fans.

Belmo's Rating:

Material: B

Sound Quality: C

Packaging: C

*THE BEATLES: ULTIMATE LIVE MASTERS (Secret Trax - ST

200020) - This disc includes what purports to be the best sounding tapes to date of The Beatles in Stockholm (October 24, 1963), Liverpool (December 7, 1963) and Paris (January 19, 1964). Wrong. These tapes are marred with glitches galore and available elsewhere in better quality. Avoid this one.

*THE BEATLES: DOWN IN HAVANNA (Unicorn Records UC-068)

CDR - Here is an interesting disc of all the known (and some previously unreleased) takes of "I Will" and "Hey Jude".

- 1) Down In Havanna
- 2) Step Inside Love
- 3) Los Paranoias
- 4) The Way You Look Tonight
- 5) Jamming
- 6) Can You Take Me Back
- 7) I Will (take 1)
- 8) I Will (excerpt)
- 9) I Will (take 68)
- 10) Hey Jude (take 1)
- 11) Hey Jude (take 2)
- 12) Hey Jude (take 7)
- 13) Hey Jude (sessions)
- 14) Hey Jude (take 8)
- 15) Hey Jude (take 9)
- 16) Hey Jude (take 10)
- 17) Hey Jude (excerpt)
- 18) Hey Jude (sessions)
- 19) Hey Jude (sessions)
- 20) Hey Jude (UK promo)
- 21) Hey Jude (US promo)
- 22) Hey Jude (RM '95)

Tracks one and five are new to disc and are from the "I Will" sessions. "Can You Take Me Back" is the longest version to date - even longer than the Barrett version. This disc is a pleasant surprise and is a must-have for collectors.

*THE BEATLES: DEFLATING THE MYTHOLOGY (Private release

- 2CDRs) - This is an edited down 'best of' version of the MYTHOLOGY boots released a year ago. For those of you not wanting to fork out hundreds of dollars for the original and complete set, this is a nice piece. They have also added some of their own bonus tracks: 1) Octopus's Garden (vocals only), 2) Talkin' About You (March 16, 1963 BBC) without the glitches, and the Tobe Milo versions of One After 909, Hold Me Tight and Don't Bother Me which are different versions than found on other releases.

*GEORGE HARRISON:

WONDERWALL - this hard to find CDR contains the mono mix of WONDERWALL, 11 cuts from the film soundtrack, and "In The First Place" (the Remo Four single). It is an interesting release and one for all of you Harrison fans.

PAUL MCCARTNEY
THE LOST MCCARTNEY ALBUM
"THE UNRELEASED MCCARTNEY II"



FIRST CD TRANSFER FROM THE ORIGINAL TEST PRESSING

Paul McCartney: The Lost McCartney Album

"The Unreleased McCartney II"
VOXX (0007- 01/02) 2CD

Vox has reissued all of the alternate mixes and B-sides of the 1980 Macca 2LP set titled, MCCARTNEY II. This has all been previously released and is for the collector not yet in possession of this rather kooky collection of Macca's pot-induced music. My favorites are "Mr. H. Atom", "Bogey Music" and "Waterfalls".

DISC ONE:

- 1) Front Parlour
- 2) Frozen Jap
- 3) All You Horse Riders
- 4) Blue Sway
- 5) Temporary Secretary
- 6) On The Way
- 7) Mr. H. Atom
- 8) Summer's Day Song
- 9) You Know I'll Get You Baby
- 10) Bogey Wobble

DISC TWO:

- 1) Darkroom
- 2) One Of These Days
- 3) Secret Friend
- 4) Bogey Music
- 5) Check My Machine
- 6) Waterfalls
- 7) Nobody Knows
- 8) Coming Up

Belmo's Rating:

Material: B

Sound Quality: A

Packaging: C+

Paul McCartney & Wings Toronto 1976 Complete VOXX (0010-01/02) 2CD

For fans of the early Wings years, here is an excellent audience tape of the show from May 9, 1976 recorded at Maple Leaf Garden in Toronto, Ontario, Canada.

DISC ONE:

- 1) Venus And Mars/Rock Show
- 2) Jet
- 3) Let Me Roll It
- 4) Spirits Of Ancient Egypt
- 5) Medicine Jar
- 6) Maybe I'm Amazed
- 7) Call Me Back Again
- 8) Lady Madonna
- 9) The Long And Winding Road
- 10) Live And Let Die
- 11) Picasso's Last Words
- 12) Richard Cory
- 13) Bluebird
- 14) I've Just Seen A Face
- 15) Blackbird
- 16) Yesterday

DISC TWO:

- 1) You Gave Me The Answer
- 2) Magneto And Titanium Man
- 3) My Love
- 4) Listen To What The Man Said
- 5) Let Em In
- 6) Time To Hide
- 7) Silly Love Song
- 8) Beware My Love
- 9) Letting Go
- 10) Band On The Run
- 11) Hi Hi Hi
- 12) Soily

Belmo's Rating:

Material: A

Sound Quality: A-

Packaging: C+

Paul McCartney Viva Mexico

VOXX (0005-01)

This single disc purports to be a rare Mexican soundboard recording. Wrong. It is actually from Tokyo (November 14 & 15, 1993). Vox edited the intro to the November 25th Mexico City show onto the beginning of the Tokyo show. Shame on them. The disc is of the incomplete concert and soundcheck from Tokyo. So if you want a recording of the Mexico City concert, you will have to look elsewhere.

Belmo's Rating:

Material: D (for misrepresentation)

Sound Quality: A-

Packaging: F (for misleading the consumer)

Ringo Starr and His All Starr Band Ringo On The Rocks Wild Oats (WO 20001-2) 2CDR

This independently produced set is of Ringo and The All Starr's concert recorded at the Red Rocks Natural Amphitheatre on June 28, 2000. It is a good audience recording.

DISC ONE:

- 1) It Don't Come Easy
- 2) Act Naturally
- 3) Hungry Eyes
- 4) I Hear You Knockin
- 5) Sunshine Of Your Love
- 6) Shooting Star
- 7) I Wanna Be Your Man
- 8) Love Me Do
- 9) Yellow Submarine
- 10) Tomorrow (incomplete)
- 11) Classical Gas
- 12) Lady Madonna
- 13) Theme For An Imaginary Western
- 14) Go All The Way
- 15) I'm The Greatest
- 16) The No No Song

DISC TWO:

- 1) I Feel Free
- 2) All Right Now
- 3) Maggie's A Bride (incomplete)
- 4) All By Myself
- 5) Photograph
- 6) You're Sixteen
- 7) With A Little Help From My Friends

BONUS TRACKS:

- 8) Ringo & Paul: Japanese Commercials
- 9) Ringo & his first All Starr Band in Japan: Don't Go Where The Road Don't Go
- 10) Beatles Denver Press Conference from August 6, 1964
- 11) Beatles at Red Rocks (August 6, 1964): Bits and pieces of audio from all available clips from news cameras.

While the sound is about what you would expect from an audience recording, the real find here are the last two bits on Disc Two. This is the first time I have heard the Denver Press Conference and the sound clips (short bits of four songs) from the concert. Search out this disc for the Denver 1964 material. Ringo fans will love the concert too.

Belmo's Rating:

Material: A-

Sound Quality: B- to C+

Packaging: B

THE SONGS WE WERE SINGING

The Music That Inspired The Beatles

FLO Records (FLO 001-004) 4 CDRs

Here is a great 4-CDR collection of songs which The Beatles either performed or recorded at some time during their career. A great many of these tunes are quite rare and hard to find; however, the nice folks at FLO RECORDS have compiled them for us. Highly recommended for collectors of classic tracks from the Fifties and early Sixties. It is oh-so-cool to hear the songs that inspired The Beatles.

DISC ONE:

From Woolton To The Reeperbahn

- 1) Puttin' On The Style: Lonnie Donegan
- 2) Come Go With Me: Dell Vikings
- 3) Twenty Flight Rock: Eddie Cochran
- 4) Raunchy: Bill Justis & His Orchestra
- 5) That'll Be The Day: Buddy Holly
- 6) Hallelujah I Love Her So: Eddie Cochran
- 7) Movin And Groovin: Duane Eddy
- 8) World Is Waiting For The Sunrise: Les Paul and Mary Ford
- 9) That's When The Heartaches Begin: Elvis
- 10) Wildcat: Gene Vincent & His Blue Caps
- 11) Ain't She Sweet: Gene Vincent
- 12) Memphis Tennessee: Chuck Berry
- 13) Three Cool Cats: The Coasters
- 14) September In The Rain: Dina Washington
- 15) Take Good Care Of My Baby: Bobby Vee
- 16) Crying, Waiting, Hoping: Buddy Holly
- 17) Sheik Of Araby: Fats Waller
- 18) Searchin: The Coasters
- 19) Be-Bop-A-Lula: Gene Vincent
- 20) Red Hot: Ronnie Hawkins
- 21) Sheila: The Coasters
- 22) Red Sails In The Sunset: Big Joe Turner
- 23) I Remember You: Frank Ifield
- 24) Shimmy Like Kate: The Olympics
- 25) Falling In Love Again: Marlene Dietrich
- 26) Where Have You Been: Arthur Alexander
- 27) Your Feet's Too Big: Fats Waller
- 28) Little Queenie: Chuck Berry
- 29) Road Runner: Bo Diddley
- 30) Reminiscing: Buddy Holly
- 31) Sure To Fall: Carl Perkins
- 32) That's All Right Mama: Elvis
- 33) Carol: Chuck Berry
- 34) Soldier Of Love: Arthur Alexander
- 35) Lend Me Your Comb: Carl Perkins
- 36) Clarabella: The Jodimers
- 37) Sweet Little 16: Chuck Berry
- 38) Nothin' Shakin': Eddie Fontaine
- 39) Lonesome Tears In My Eyes: Johnny Burnette Trio
- 40) So How Come (No One Loves Me): Everly Brothers
- 41) I'm Gonna Sit Right Down and Cry (Over You): Elvis the Pelvis Presley
- 42) To Know Him Is To Love Him: The Teddy Bears
- 43) The Honeymoon Song: Marino Marini and His Quartet
- 44) I Got A Woman: Elvis
- 45) Glad All Over: Carl Perkins
- 46) I Just Don't Understand: Ann Margret
- 47) Ooh! My Soul: Little Richard
- 48) Don't Ever Change: The Crickets
- 49) Lucille: Little Richard
- 50) Johnny B. Goode: Chuck Berry
- 51) I Forgot To Remember To Forget: Elvis

DISC THREE:

The EMI Years

- 1) Anna (Go To Him): Arthur Alexander
- 2) Chains: The Cookies
- 3) Boys: The Shirelles
- 4) Baby It's You: The Shirelles
- 5) A Taste Of Honey: Lenny Welch
- 6) Twist And Shout: The Isley Brothers
- 7) Till There Was You: Peggy Lee
- 8) Please Mr. Postman: The Marvelettes
- 9) Roll Over Beethoven: Chuck Berry
- 10) You Really Got A Hold On Me: The Miracles
- 11) Devil In His Heart: The Donays
- 12) Money (That's What I Want): Barrett Strong
- 13) Long Tall Sally: Little Richard
- 14) Shout!: The Isley Brothers
- 15) Slow Down: Larry Williams
- 16) Matchbox: Carl Perkins
- 17) Leave My Kitten Alone: Johnny Preston
- 18) Rock And Roll Music: Chuck Berry
- 19) Mr. Moonlight: Dr. Feelgood & the Interns
- 20) Kansas City/ Hey Hey Hey: Little Richard

DISC TWO:

On The BBC, Yeah, Yeah

- 1) Dream Baby: Roy Orbison
- 2) A Picture Of You: Joe Brown & The Bruvvers
- 3) Some Other Guy: Richie Barrett
- 4) Keep Your Hands Off My Baby: Little Eva
- 5) Beautiful Dreamer: Slim Whitman
- 6) Too Much Monkey Business: Chuck Berry
- 7) I'm Talking About You: Chuck Berry
- 8) I Got To Find My Baby: Chuck Berry
- 9) Youngblood: The Coasters
- 10) A Shot Of Rhythm and Blues: Arthur Alexander



- 21) Words Of Love: Buddy Holly
- 22) Honey Don't: Carl Perkins
- 23) Everybody's Trying To Be My Baby: Carl Perkins
- 24) Act Naturally: Buck Owens & the Buckaroos
- 25) Dizzy Miss Lizzy: Larry Williams
- 26) Bad Boy: Larry Williams
- 27) Maggie May: Vipers Skiffle Group

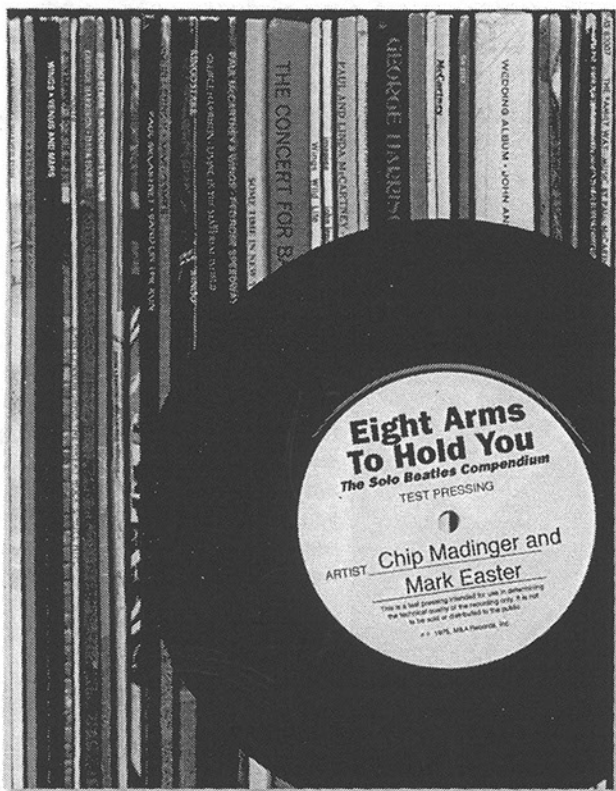
DISC FOUR:

Get Back To Where You Once Belonged

- 1) Mailman, Bring Me No More Blues: Buddy Holly
- 2) Crackin' Up: Bo Diddley
- 3) Third Man Theme: Anton Karas
- 4) Hitch Hike: Marvin Gaye
- 5) Hippy Hippy Shake: Chan Romero
- 6) Short Fat Fannie: Larry Williams
- 7) What Do You Want To Make Those Eyes At Me For?: Emile Ford & the Checkmates
- 8) I've Been Good To You: The Miracles
- 9) Fools Like Me: Jerry Lee Lewis
- 10) Right String Wrong Yo Yo: Carl Perkins
- 11) Leaning On A Lamppost: George Formby
- 12) Honey Hush: Johnny Burnette Trio
- 13) You Win Again: Jerry Lee Lewis
- 14) What Am I Living For: Chuck Willis
- 15) Move It: Cliff Richard & The Drifters
- 16) Tennessee: Carl Perkins
- 17) It's Only Make Believe: Conway Twitty
- 18) Watch Your Step: Bobby Parker
- 19) New Orleans: Gary US Bonds
- 20) Milk Cow Blues: Eddie Cochran
- 21) Queen Of The Hop: Bobby Darin
- 22) Gilly Gilly Ossenfeffer Katzenellen Bogen By The Sea: The Four Lads
- 23) Save The Last Dance For Me: The Drifters
- 24) Rock Island Line: Lonnie Donegan
- 25) Singing The Blues: Guy Mitchell
- 26) Shake Rattle And Roll: Bill Haley & His Comets
- 27) The Walk: Jimmy McCracklin & his Band
- 28) Hey Little Girl: Dee Clark
- 29) Besame Mucho: The Coasters

Eight Arms To Hold You

The Solo Beatles Compendium



EIGHT ARMS TO HOLD YOU: THE SOLO BEATLES COMPENDIUM is the ultimate look at the careers of John Lennon, Paul McCartney, George Harrison and Ringo Starr beyond the Beatles. Every aspect of their professional careers as solo artists has been explored, from recordings sessions, record releases and tours, to television, film and music videos, including everything in between. From their early film soundtrack work to the officially released retrospectives, all solo efforts by the four men has been exhaustively examined.

Not only are John, Paul, George and Ringo's official projects investigated in detail, along with the events surrounding their recording and release, but the best available sources for each are specified. This same approach is used to profile the unissued recordings and performances by all four - both bootlegged and in private circulation. In short, this is the reference guide that Beatles collectors have been wanting for decades!

Over the past twenty years, noted Beatles authors Chip Madinger and Mark Easter have done extensive primary and secondary research to ensure that no fact has gone unchecked, and no myth has gone unprobed. The result is this massive 700-plus page work, the scope of which has never previously been attempted.

EIGHT ARMS TO HOLD YOU is available for immediate shipment! Those ordering directly from 44.1 Productions, LP will also receive "The Lost Lennon Tape Cross Reference", a 20 page guide to the Bag bootleg series. U.S. residents may order via mail by sending \$48 for priority mail service (MO residents please add 7.516% sales tax) to:

44.1 Productions, LP, P.O. Box 771, Chesterfield, MO 63006-0771. Payments must be made in U.S. funds via money order, personal check made out to: 44.1 Productions, LP, or cash by registered mail. Overseas customers please visit our website www.8-arms.com or write for ordering details. Email correspondence may be directed to: 8arms@8arms.homeip.net.

Belmo Reviews

EIGHT ARMS TO HOLD YOU

By Chip Madinger & Mark Easter

Wow! Here is a book that lives up to all that it promises. If John, Paul, George or Ringo recorded or performed a song, it is somewhere in this massive 720-page book.

EIGHT ARMS TO HOLD YOU is a mindboggling undertaking and the authors should be applauded for their efforts. If there is a book which can be described as "The Solo Beatles Recording Bible", then this is it. The book covers legit releases, bootlegs, videos, TV appearances, concerts, radio shows and more. It describes the recordings and delineates the releases you should search out which contain these recordings. Also included is a complete U.K. and U.S. discography of the legit releases, complete tour info and an excellent song index.

I could go on and on; however, let me just say that **YOU NEED THIS BOOK**. And when you order the book tell them you read the review in BBN.

Chip Madinger asked me to have anyone with material not appearing in the book or some primary info about an event to contact him. He is also looking for scans of solo concert ticket stubs. The info and the scans will be used in a future edition of the **COMPENDIUM**.



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Belmo's Beatleg News
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Belmo's Beatleg News



The International Newsletter For Collectors
Serving Beatles Fans Since 1987!
Our Motto: Give the bastards what they want!

Volume 14
Issue #66/67
Summer 2001

Belmo Bids You *Adieu* Amid A Slew Of CDR'S

Yes, dear friends, the time has come to say goodbye, auf wiedersehen, arrivaderci, das spodania, au revoir, adios and sayonara. Over 14 years ago I began this publication as a free service to fellow collectors. By 1989 circulation had grown by leaps and bounds, so I made the decision to make BBN a bi-monthly publication for a modest yearly rate. Through the years it grew to be THE NEWSLETTER for Beatles Bootleg ("Beatleg") collectors.

Since 1987 we've seen the bootleg industry evolve from a "mom & pop" operation which produced vinyl collectables of modest musical value to a multi-million dollar industry manufacturing compact discs which rivaled the legit releases in sound quality, packaging and material (surpassing musical value in such cases as the legendary "Ultra Rare" discs!). During the past few years the computer revolution and its accompanying compact disc burning technology has now made bootlegging possible in every home and by anyone with a collection. And with the Internet connecting the world, we can now transmit data in moments.

Because of the changing world and the speed at which news can be sent, and because of my commitment to several new writing projects and a changing home life, I have to end BELMO'S BEATLEG NEWS. Fourteen years is a long time to be doing something like this and it is not easy ending a publication which has been a big part of my life for so long. I have made many friends through the contacts made by BBN and my attendance at the Beatles conventions. Beatles People are the best and I hope to continue corresponding with you and hanging out with you at Beatlefest. And, of course, I will continue to collect Beatlegs.....!

It has been exciting to be able to hear so much great unreleased Beatles music and to share the news with my friends. My only regret is that we never got to hear the long versions of "Helter Skelter". Maybe someday that will happen. Until then, I wish you peace and love.

Belmo



BELMO & MRS. BELMO

in this issue:

- *The Beatles Complete: July 18 to 30, 1963
- *The Beatles Complete: July 10 to July 17, 1963
- *Wings: Live In Groningen 1972
- *The Beatles At The Hollywood Bowl
- *The Beatles: Stereo '65
- *Beatlefest Live 2000: Chicago
- *The Beatles: City Of Light
- *Lennon: Brandy Alexanders and The Wall Of Sound
- *From Us To You
- *Every Little Thing
- *Make As Much Noise As You Like
- *John And Yoko: Night Ride
- *The Beatles: Hard Days and Nights
- *The Beatles: One Before 911
- *The Best Year
- *Wings: The Nashville Sessions
- *Lennon: Walls And Bridges Revisited
- *Wings: Belgium 1972
- *Macca: Road To Rio
- *Harrison: Bangla Desh Complete
- *Harrison: Toronto 1974
- *Harrison: Nassau 1974
- *The Beatles: Unbootlegged series
- *Tea For Two
- *You And Me Babe
- *Bootleggers busted
- *Off The Record! Lost Beatles Rehearsals: Abbey Road
- *Get Back Sessions
- *Macca: True SNL Rehearsals
- *And your usual assortment of news, views and nudes (of course!)

Silent Sea Floods Collectors With Many New Releases

Silent Sea has been working overtime to get out their latest products. Since our last issue there have been TEN new titles released by the masters of "reissue compilations". Needless to say that the new titles are all worthy reissues. These are (in no particular order):

- *The Best Year
- *Hard Days And Nights
- *One Before 911
- *Every Little Thing
- *The Beatles At The Hollywood Bowl
- *Stereo '65
- *Magical Mystical Boy
- *From Us To You
- *The Beatles Complete: July 10 to July 17, 1963
- *The Beatles Complete: July 18 to 30, 1963

The first of these discs I will take a closer look at is **THE BEATLES AT THE HOLLYWOOD BOWL**. This single disc is a copy of the "Hollywood Bowl" LP which was originally released in 1977 by Capitol Records. Silent Sea's disc comes in a clear case with no cover or liner notes. The disc itself is a picture disc with matrix # ssep.02. It is designated as an EP. The sound quality is excellent stereo and is a direct copy of the legitimate album which featured tracks from August 23, 1964 and August 30, 1965.

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Disclaimer: Bootlegs are illegal. We don't sell 'em - we only report what's in 'em!

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MAGICAL MYSTICAL BOY

ss067.68 (2CD) mono/stereo

Silent Sea compiles all known session tapes, rehearsal tapes, the mono EP, singles, stereo video soundtrack and BBC radio interviews for this set. Here is the breakdown:

DISC ONE:

"Magical Mystery Tour" sessions

- 1: Magical Mystery Turd - take 9, RM5 or 7
- 2: The Fool On The Hill - take 1, RM 95
- 3: The Fool On The Hill - take 4, RS 95
- 4: Flying - take 8, RM4
- 5: Flying - take 8, RM6 unedited
- 6: I Am The Walrus - take 7, monitor mix
- 7: I Am The Walrus - take 8, monitor mix
- 8: I Am The Walrus - take 9, monitor mix
- 9: I Am Walrus - take 17, RM4
- 10: I Am The Walrus - take 17, RS 95
- 11: Blue Jay Way - take 3, RM1
- 12: Your Mother Should Know - take 9, rough monitor mix
- 13: Your Mother Should Know - take 27, RS 95
- 14: Hello Goodbye - take 1, RS 82
- 15: Hello Goodbye - take 16, RS 95
- 16: Hello Goodbye - take 22, RS 82
- The "Fool On The Hill" rehearsal tape
- 17: Part One
- 18: Part Two
- 19: Part Three
- 20: Part Four
- 21: Part Five

DISC TWO:

The mono "Magical Mystery Tour" EP and singles

- 1: Magical Mystery Tour
- 2: The Fool On The Hill
- 3: Flying
- 4: I Am The Walrus
- 5: Blue Jay Way
- 6: Your Mother Should Know
- 7: Hello Goodbye
- 8: I Am The Walrus (U.S. version)
- The 1988 stereo video soundtrack
- 9: Magical Mystery Tour
- 10: The Fool On the Hill
- 11: Flying

- 12: The Magicians
- 13: I Am The Walrus/Five Little Dickie Birds Sitting On Your Head
- 14: Jessie's Dream/Song Of The Volga Boatmen
- 15: Blue Jay Way
- 16: I Wonder What The Magicians Are Cooking Up Now?
- 17: I've Got A Lovely Bunch Of Coconuts/Toot Toot Toot/Happy Wanderer/When Irish Eyes Are Smiling/When the Red, Red Robin Comes Bob, Bob, Bobbin' Along/Never On Sunday/Orpheus In The Underworld
- 18: Your Mother Should Know
- 19: Magical Mystery Tour/Hello Goodbye The BBC Radio Interviews
- 20: George on "Scene and Heard"
- 21: John on "Where It's At"

This is, of course, an excellent collection and a MUST HAVE. I especially like the job Silent Sea did on the video soundtrack segment. It is surprisingly entertaining. Kinda makes me want to watch the video for the 23rd time! The only negative is that the liner notes are printed at '6 - point' and therefore quite small. It was hard to read - even with my bifocals! :)

Belmo's Rating:

Material: A

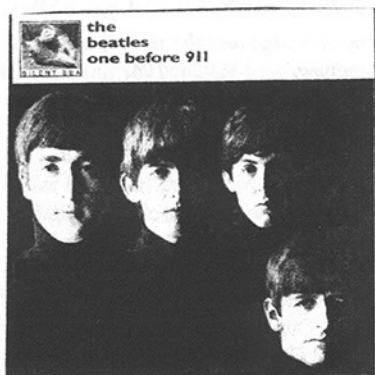
Sound Quality: A

Packaging: B



The Beatles: One Before 911

SS057-58 (2 CD)



Silent Sea's "One Before 911" compiles all known tracks relating to The Beatles' 1963 release "With The Beatles". The title is a nod-and-a wink to Doug Sulpy's semi-Beatles newsletter, The 910. This is not necessarily a good thing.

Now, let's take a look at what is on these two discs...

DISC ONE

"With The Beatles" era studio sessions

- 1: From Me To You - take 1
- 2: From Me To You - take 2
- 3: From Me To You - take 3
- 4: From Me To You - take 4
- 5: From Me To You - take 5
- 6: From Me To You - take 6
- 7: From Me To You - take 7
- 8: From Me To You - take 8a, onto take 7
- 9: From Me To You - edit piece, take 8b
- 10: From Me To You - edit piece 2, take 9
- 11: From Me To You - edit piece 3, take 10
- 12: From Me To You - edit piece 4, take 11
- 13: From Me To You - edit piece 5, take 12
- 14: From Me To you - eidt piece 6, take 13
- 15: Thank You Girl - take 1
- 16: Thank You Girl - take 2
- 17: Thank You Girl - take 3
- 18: Thank You Girl - take 4
- 19: Thank You Girl - take 5
- 20: Thank You Girl - take 6
- 21: Thank You Girl - edit piece, take 7
- 22: Thank You Girl - edit piece, take 8
- 23: Thank You Girl - edit piece, take 9
- 24: Thank You Girl - edit piece, take 10
- 25: Thank You Girl - edit piece, take 11

- 26: Thank You Girl - edit piece, take 12
- 27: Thank You Girl - edit piece, take 13
- 28: One After 909 - take 1
- 29: One After 909 - take 2
- 30: One After 909 - take 3
- 31: One After 909 - take 4
- 32: One After 909 - edit piece, take 5
- 33: piano/drum instrumental - monitor mix
- 34: It Won't Be Long - take 8, monitor mix
- 35: It Won't Be Long - take unknown, m. mix
- 36: Open Message To Australia - take 1
- 37: Hold Me Tight - take 20
- 38: Hold Me Tight - take 21 (called take 23)
- 39: Hold Me Tight - take 22
- 40: Hold Me Tight - take 23
- 41: Hold Me Tight - take 24
- 42: Hold Me Tight - take 25, SI onto take 24
- 43: Hold Me Tight - take 26, " "
- 44: Hold Me Tight - take 27, " "
- 45: Hold Me Tight - take 28, " "
- 46: Hold Me Tight - take 29, " "
- 47: Don't Bother Me - take 10
- 48: Don't Bother Me - take 11
- 49: Don't Bother Me - take 12
- 50: Don't Bother Me - take 13
- 51: I Want To Hold Your Hand - take 1, RM95
- 52: I Want To Hold Your Hand - take 9, RM95
- 53: This Boy - take 12, RS 95
- 54: This Boy - take 13, RS 95

DISC TWO

The stereo "With The Beatles" LP

- 1: It Won't Be Long
- 2: All I've Got To Do
- 3: All My Loving
- 4: Don't Bother Me
- 5: Little Child
- 6: Till There Was You
- 7: Please Mister Postman
- 8: Roll Over Beethoven
- 9: Hold Me Tight
- 10: You Really Got A Hold On Me
- 11: I Wanna Be Your Man
- 12: (There's A) Devil In Your Heart
- 13: Not A Second Time
- 14: Money (That's What I Want)

Remixing the singles to stereo

- 15: From Me To You
- 16: Thank You Girl
- 17: She Loves You
- 18: I Want To Hold Your Hand
- 19: This Boy

Other "With The Beatles" mixes

- 20: She Loves You (edit of unknown takes)
- 21: All My Loving (German/Dutch edit)
- 22: I Want To Hold Your Hand (take 17, RM 1)
- 23: This Boy - take 15, edit RM1 & RM2

Later remixes

- 24: Roll Over Beethoven - edit takes 7 & 8, RS 76
- 25: I Wanna Be Your Man - take 16, RS 76
- 26: One After 909 - edit takes 4 & 5, RM 82
- 27: From Me To You - RS 82a
- 28: From Me To You - RS 82b
- 29: Thank You Girl - edit takes 6, 13, 17, 20, 21 & 23, RS 82a
- 30: Thank You Girl - edit takes 6, 13, 17, 20, 21 & 23, RS 82b
- 31: One After 909 - edit takes 4 & 5, RM 84
- 32: All My Loving - take 14, RS 93

Another fine collection of all known legit and bootlegged songs from "With The Beatles". The liner notes are very helpful in explaining the details behind the recordings and when and where they were released. A recommended disc.

Belmo's Rating:

Material: A

Sound Quality: A

Packaging: A-

The Beatles: Stereo '65

Silent Sea (ss064) 1 CD

This single disc features the original Capitol stereo version of "Help!" and the Parlophone stereo version of "Rubber Soul".

HELP!

- 1: Help!
- 2: The Night Before
- 3: From Me To You Fantasy (instrumental)
- 4: You've Got To Hide Your Love Away
- 5: I Need You
- 6: In The Tyrol (instrumental)
- 7: Another Girl
- 8: Another Hard Day's Night (instrumental)
- 9: Ticket To Ride
- 10: The Bitter End/You Can't Do That (instr)
- 11: You're Going To Lose That Girl
- 12: The Chase (instrumental)

RUBBER SOUL

- 13: Drive My Car
- 14: Norwegian Wood (This Bird Has Flown)
- 15: You Won't See Me
- 16: Nowhere Man
- 17: Think For Yourself
- 18: The Word
- 19: Michelle
- 20: What Goes On
- 21: Girl
- 22: I'm Looking Through You
- 23: In My Life
- 24: Wait
- 25: If I Needed Someone
- 26: Run For Your Life

The Beatles Complete:
July 10 (b) to July 17, 1963
 Silent Sea (BC630710b.vi) 1CD

Silent Sea's "Complete" series continues with this disc focusing on the London radio performances in July 1963.

July 10 (b), 1963: "Pop Go The Beatles"

- 1: Memphis
- 2: Do You Want To Know A Secret?
- 3: Till There Was You
- 4: Matchbox
- 5: Please Mr. Postman
- 6: The Hippy Hippy Shake

July 16 (a), 1963: "Pop Go The Beatles"

- 7: I'm Gonna Sit Right Down And Cry Over You

- 8: Crying, Waiting, Hoping
- 9: Kansas City/ Hey-Hey-Hey-Hey
- 10: To Know Her Is To Love Her
- 11: The Honeymoon Song

- 12: Twist and Shout

July 16 (b), 1963: "Pop Go The Beatles"

- 13: Long Tall Sally
- 14: Please Please Me
- 15: She Loves You
- 16: You Really Got A Hold On Me
- 17: I'll Get You
- 18: I Got A Woman

July 10 (c), 1963: "Pop Go The Beatles"

- 19: She Loves You
- 20: Words Of Love
- 21: Glad All Over
- 22: I Just Don't Understand
- 23: (There's A) Devil In Her Heart
- 24: Slow Down

July 17, 1963: "Easy Beat"

- 25: I Saw Her Standing There
- 26: A Shot Of Rhythm And Blues
- 27: There's A Place
- 28: Twist And Shout



The Beatles Complete:
July 18 to 30, 1963
 Silent Sea (BC630718.vi) 1CD

More live tracks and studio outtakes from the summer of 1963.

July 18, 1963: Abbey Road Studio

- 1: You Really Got A Hold On Me - edit takes 7/10/11

- 2: (There's A) Devil In Her Heart - take 6

July 1963 (Home Tape)

- 3: I'm In Love

July 22-27, 1963 (Royal Pier Hotel and ?)

- 4: Reading from the First Book of Kings
- 5: Singing from the Book of Psalms
- 6: Asking for directions
- 7: More asking for directions
- 8: Still asking for directions

July 30 (a), 1963: Abbey Road Studio

- 9: Instrumental, monitor mix
- 10: Please Mr. Postman - take 9
- 11: It Won't Be Long - take 8, monitor mix
- 12: It Won't Be Long - unknown take

July 30 (b), 1963: "Non Stop Pop"

- 13: Chat with Phil Tate

July 30 (c), 1963: "Saturday Club"

- 14: Long Tall Sally
- 15: She Loves You
- 16: Chat with Brian Matthews
- 17: Twist And Shout
- 18: Chat with Brian Matthews
- 19: You Really Got A Hold On Me
- 20: Glad All Over
- 21: I'll Get You

July 30 (d), 1963: Abbey Road Studio

- 22: Till There Was You - take 8
- 23: Roll Over Beethoven - edit takes 7/8
- 24: It Won't Be Long - edit takes 17/21
- 25: All My Loving - take 14
- 26: Roll Over Beethoven - edit takes 7/8

The Best Year:
Pete Best and The Beatles
 Silent Sea (ss059) 1 CD

This disc gathers together all the Pete Best related tracks. Poor Pete...

Tony Sheridan and the Beat Brothers:

Hamburg, June 22-24, 1961 and May 24, 1962

- 1: My Bonnie (German intro)
- 2: My Bonnie
- 3: The Saints
- 4: Why
- 5: Cry For A Shadow
- 6: Nobody's Child
- 7: Ain't She Sweet
- 8: Take Out Some Insurance On Me Baby
- 9: Sweet Georgia Brown
- 10: Swanee River

"Here We Go" BBC Radio: March 7 & June 11, 1962

- 11: Dream Baby
- 12: Memphis
- 13: Please Mr. Postman
- 14: Ask Me Why
- 15: Besame Mucho
- 16: A Picture Of You

The Decca Audition: London, January 1, 1962

- 17: Like Dreamers Do
- 18: Money
- 19: Till There Was You
- 20: Sheik Of Araby
- 21: To Know Her Is To Love Her
- 22: Take Good Care Of My Baby
- 23: Memphis
- 24: Sure To Fall
- 25: Hello Little Girl
- 26: Three Cool Cats
- 27: Crying, Waiting, Hoping
- 28: Love Of The Loved
- 29: September In The Rain
- 30: Besame Mucho
- 31: Searchin'

The Parlophone Audition: London, June 6, 1962

- 32: Besame Mucho
- 33: Love Me Do



Every Little Thing

Silent Sea (SS062-63) 2 CDs

We continue our reviews of the latest compilations from Silent Sea with "Every Little Thing" - a two-disc set of all known tracks from "Beatles For Sale" issued in 1964. It was recorded during the height of Beatlemania and contains some of their best studio work.

DISC ONE

"Beatles For Sale" era sessions:

- 1: No Reply - studio demo, take 1, RM 95
 - 2: I'm A Loser - take 1, RS 82
 - 3: I'm A Loser - take 2, RS 82
 - 4: I'm A Loser - take 3, RS 82
 - 5: I'm A Loser - take 4, RS 82
 - 6: I'm A Loser - take 5, RS 82
 - 7: I'm A Loser - take 6, RS 82
 - 8: I'm A Loser - take 7, RS 82
 - 9: I'm A Loser - SI onto take 8, RS 82
 - 10: Mr. Moonlight - take 1, RM 95
 - 11: Mr. Moonlight - partial take 2, RM 95
 - 12: Mr. Moonlight - take 4, RS 82
 - 13: Leave My Kitten Alone - take 4, RM 82
 - 14: Leave My Kitten Alone - take 5, RM 82
 - 15: No Reply - take 1, RM 95
 - 16: No Reply - take 2, RM 95
 - 17: Eight Days A Week - edit of takes 1,2,4 RM 95
 - 18: Eight Days A Week - take 5, RM 95
 - 19: Eight Days A Week - edit of take 4-5 chat, RM 95
 - 20: She's A Woman - partial take 1, RS 82
 - 21: She's A Woman - take 2, RS 82
 - 22: She's A Woman - take 3, RS 82
 - 23: She's A Woman - take 4, RS 82
 - 24: She's A Woman - take 5, RS 82
 - 25: She's A Woman - SI onto take 6, RS 1
 - 26: She's A Woman - take 7, RS 82
 - 27: Kansas City/Hey-Hey-Hey-Hey - take 2 RS 92
 - 28: I Feel Fine - take 1, RS 82
 - 29: I Feel Fine - take 2, RS 82
 - 30: I Feel Fine - take 5, RS 82
 - 31: I Feel Fine - take 6, RS 82
 - 32: I Feel Fine - take 7, RS 82
 - 33: I Feel Fine - false start and SI onto take 9, RS 82
 - 34: What You're Doing - take unknown, RM 95
 - 35: What You're Doing - take 11, RS 82
- Remixing the "Beatles For Sale" era rarities*
- 36: Mr. Moonlight - take 1 & 4, RM 84
 - 37: Leave My Kitten Alone - take 5, RM 84
 - 38: Leave My Kitten Alone - take 5, RM 95



DISC ONE

The stereo "Beatles For Sale" album:

- 1: No Reply
 - 2: I'm A Loser
 - 3: Baby's In Black
 - 4: Rock And Roll Music
 - 5: I'll Follow The Sun
 - 6: Mr. Moonlight
 - 7: Kansas City/Hey-Hey-Hey-Hey
 - 8: Eight Days A Week
 - 9: Words Of Love
 - 10: Honey Don't
 - 11: Every Little Thing
 - 12: I Don't Want To Spoil The Party
 - 13: What You're Doing
 - 14: Everybody's Trying To Be My Baby
- Other "Beatles For Sale" era British remixes*
- 15: I Feel Fine - take 9, RSI
 - 16: She's A Woman - take 6, RM2
 - 17: I Feel Fine - take 9, RM4
- American remixes*
- 18: Mr. Moonlight - edit RSI of take 4 * RS2 of take 8
 - 19: She's A Woman - take 6, RM2
 - 20: I Feel Fine - take 9, RM4
- The BBC Radio versions*
- 21: I'm A Loser
 - 22: Rock And Roll Music
 - 23: I'll Follow The Sun
 - 24: Kansas City/Hey-Hey-Hey-Hey
 - 25: Honey Don't
 - 26: Everybody's Trying To Be My Baby
 - 27: I Feel Fine
 - 28: She's A Woman

Belmo's Rating:

Material: A

Sound Quality: A

Packaging: B+

From Us To You! Broadcasts Two

Silent Sea (SS065-66) 2 CDs

These two discs feature The Beatles' BBC Radio Bank Holiday Specials from 1963 through 1965. Every surviving moment from all five of the Beatles' radio specials, plus the session tape from the fourth show are included. Silent Sea also includes a nice booklet with recording info and the complete transcripts of all the between-song chatter. A very nice set.

DISC ONE

From Us To You #1 (Dec. 18, 1963)

- 1: From Us To You
- 2: Roll Call
- 3: She Loves You
- 4: All My Loving
- 5: Roll Over Beethoven
- 6: Till There Was You
- 7: Boys
- 8: Money
- 9: I Saw Her Standing There
- 10: Tie Me Kangaroo Down, Sport
- 11: I Want To Hold Your Hand
- 12: From Us To You

From Us To You #2 (Feb. 28, 1964)

- 13: From Us To You
- 14: You Can't Do That
- 15: Roll Over Beethoven
- 16: Till There Was You
- 17: I Wanna Be Your Man
- 18: Please Mr. Postman
- 19: All My Loving
- 20: This Boy
- 21: Can't Buy Me Love
- 22: From Us To You

From Us To You #3 (May 1, 1964)

- 23: From Us To You
- 24: Happy Birthday
- 25: Happy Birthday
- 26: Happy Birthday
- 27: I Saw Her Standing There
- 28: Kansas City/Hey-Hey-Hey-Hey
- 29: I Forgot To Remember To Forget
- 30: You Can't Do That
- 31: Sure To Fall
- 32: Can't Buy Me Love
- 33: Matchbox
- 34: Honey Don't
- 35: From Us To You

(Review continued on next page.....)

Continued from previous page...

FROM US TO YOU!

DISCTWO

From Us To You #4 (July 17, 1964)

- 1: From Us To You
- 2: Long Tall Sally
- 3: If I Fell
- 4: I'm Happy Just To Dance With You
- 5: Things We Said Today
- 6: I Should Have Known Better
- 7: Boys
- 8: Kansas City/Hey-Hey-Hey-Hey
- 9: A Hard Day's Night
- 10: From Us To You
- Ticket To Ride (May 26, 1965)*
- 11: Ticket To Ride
- 12: Everybody's Trying To Be My Baby
- 13: I'm A Loser
- 14: The Beatles and Denny Pierce chat
- 15: The Night Before
- 16: Honey Don't
- 17: Dizzy Miss Lizzie
- 18: She's A Woman
- 19: Ticket To Ride
- The "From Us To You" #4 session tape*
- 20: From Us To You
- 21: From Us To You
- 22: Kansas City/Hey-Hey-Hey-Hey
- 23: Long Tall Sally
- 24: If I Fell
- 25: Boys
- 26: I'm Happy Just To Dance With You
- 27: I'm Happy Just To Dance With You
- 28: I Should Have Known Better
- 29: I Should Have Known Better
- 30: Things We Said Today
- 31: A Hard Day's Night

Belmo's Rating:

Material: A

Sound Quality: A to B+

Packaging: B+



John Lennon Brandy Alexanders and The Wall of Sound

Vigotone (VT235/237) 3 CD Box Set/ with 34-page booklet

Vigotone once again has put together a superb collection of Lennon rarities. This set focuses on what was arguably John Lennon's least creative musical period. And while some of the music here is lackluster and often mediocre, the listener still has the opportunity to sit in on some interesting moments.

DISC ONE (1:09:32)

Roots (Adam VIII - best quality to date)

- 1: Be-Bop-A-Lula
- 2: Ain't That A Shame
- 3: Stand By Me
- 4: Sweet Little Sixteen
- 5: Rip It Up/Ready Teddy
- 6: Angel Baby
- 7: Do You Want To Dance
- 8: You Can't Catch Me
- 9: Bony Moronie
- 10: Peggy Sue
- 11: Medley: a) Bring It On Home b) Send Me Some Loving
- 12: Slippin' and Slidin'
- 13: Be My Baby
- 14: Ya Ya
- 15: Just Because
- With Elton John (Live in New York 1974)*
- 16: I Saw Her Standing There (rehearsal)
- 17: Whatever Gets You Through The Night
- 18: Lucy In The Sky With Diamonds
- 19: I Saw Her Standing There
- 20: I Saw Her Standing There (b-side of 45)

DISCTWO (1:10:39)

Rough Mixes

- 1: Be My Baby
- 2: Just Because
- 3: You Can't Catch Me
- 4: Sweet Little Sixteen
- 5: Bony Moronie
- 6: Medley: a) Rip It Up b) Ready Teddy
- 7: Ain't That A Shame
- 8: Peggy Sue
- 9: Be My Baby
- Offline Rough Mixes*
- 10: Stand By Me/Be-Bop-A-Lula
- 11: Ya Ya
- 12/13: Do You Want To Dance
- 14: Stand By Me
- 15: Slippin' And Slidin'

- 16: Medley: a) Rip It Up b) Ready Teddy
- 17/18: Medley: a) Bring It On Home To Me b) Send Me Some Loving
- 19: Peggy Sue
- 20: Ain't That A Shame
- 21: Stand By Me
- 22: Radio Spot

DISC THREE (1:11:24)

"Sunnyview" Rehearsals (New York 1974)

- 1: Medley: a) Bring It On Home To Me b) Send Me Some Loving
- 2/3: Ya Ya
- 4/5: That'll Be The Day
- 6: Do You Want To Dance
- 7: Stand By Me
- 8: Peggy Sue
- 9: Be-Bop-A-Lula
- 10: Slippin' and Slidin'
- 11: Instrumental
- 12: Thirty Days
- 13: C'Mon Everybody
- 14/17: Ain't That A Shame
- 18: Instrumental
- 19: Instrumental
- Salute To Sir Lew Grade (April 18, 1975)*
- 20: Slippin' and Slidin' (audience tape)
- 21: Stand By Me (audience tape)
- 22: Imagine (audience tape)
- 23: Slippin' and Slidin' (broadcast)
- 24: Imagine (broadcast)
- 25: Imagine (commercial version)
- The Old Grey Whistle Test (March 1975)*
- 26: Stand By Me (stereo mix)
- 27: Slippin' and Slidin' (instrumental backing)
- 28: Stand By Me (take two)
- 29: Slippin' And Slidin' (raw version/count in)
- 30: Stand By Me (broadcast version)
- 31: Slippin' And Slidin' (broadcast version)
- Plus: Lady Marmalade (French TV interview recorded April 7, 1975)

Belmo's Rating:

Material: B

Sound Quality: A to B+

Packaging: A+

Strawberry Lane

Silent Sea (SS069-70) 2 CDRs



Every outtake, demo, remix and session tape is now collected on Silent Sea's "Strawberry Lane" set. It is thoughtfully organized and has excellent liner notes. For fans of the classic "Strawberry Fields Forever/ Penny Lane" single, this is a must have.

DISC ONE: DEMOS & SESSIONS

Strawberry Fields - Santa Isabel Demos

1. George Martin on "Strawberry Fields"
2. Warmup
- 3-8: Takes 1-6
- 9.. Rehearsal
- Strawberry Fields - Kenwood Demos 1*
10. Electric guitar overdub rehearsal
11. Electric guitar overdub
12. Playback and chat
13. Double-tracking vocal
14. Playback

Strawberry Fields - Kenwood Demos 2

- 15-22: Takes 1-8
23. Mellotron/vocal overdub rehearsal
24. Mellotron/vocal overdub onto take 7
25. Tape loop and backwardspeak

Strawberry Fields - Sessions 1

26. Take 1 with George Martin
27. Take 1

Strawberry Fields - Sessions 2

28. George Martin on remakes 1 & 2
- 29-34: takes 2-7

Strawberry Fields - Sessions 3

35. Take 7 with George Martin
36. George Martin on remake 3
37. Take 25
38. Take 26 with George Martin
39. Take 26

Penny Lane - Sessions

40. Overdub session

DISC TWO: REMIXES

Early Remixes

1. Strawberry Fields, take 7 RM3
2. Strawberry Fields, take 26 RM9
3. Penny Lane, take 9 RM8
4. Dave Mason on Penny Lane
5. Penny Lane, take 9 RM9
6. Penny Lane, take 9 RM10
7. Penny Lane, take 9 RM11

Released Mixes

8. George Martin on finishing "Strawberry Fields"
9. Strawberry Fields, edit of takes 7 & 26, RS3
10. Strawberry Fields, edit of takes 7 & 26, RS 71
11. Strawberry Fields, edit of takes 7 & 26, RM12 (US Version)
12. Strawberry Fields, edit of takes 7 & 26, RM12 (UK Version)
13. George Martin & Paul McCartney on "Penny Lane"
14. Penny Lane, take 9, RM14, US edit
15. Penny Lane, take 9, RM14, UK edit
16. Penny Lane, take 9, RS 71

John Barrett Remixes

17. Strawberry Fields, take 1, RS 82 (partial)
18. Strawberry Fields, take 7, RS 82 (partial)
19. Strawberry Fields, take 26, RS 82 (partial)
20. Penny Lane, take 9, RS 82

Anthology Remixes

21. Strawberry Fields, Take 1, RS 95
22. Strawberry Fields, edit of takes 7 & 25, RM95
23. Penny Lane, take 9, RS 95

Pepperland

Silent Sea (SS007-8:V2) 2CDRs

This is the second version of Silent Sea's "Pepperland" released in the fall of 1998 (reviewed in Issue #59). It is an upgraded and newly remastered set clocking in at 148 minutes. New to this set is John's intro and "Sgt. Pepper" edit from BBC's "Where It's At". It runs about 50 seconds. "Pepperland" includes every known "Sgt. Pepper" rarity - including outtakes, alternate takes and mixes, home tapes and radio broadcasts PLUS the premier release of BBC Radio's first airing of the LP. Also included are the mono mixes of "Only A Northern Song", "Baby You're A Rich Man", "All Together Now", "It's All Too Much" and "All You Need Is Love". If you have the first version, then there is not much need to get this set. However, if you missed "Pepperland" the first time around, you better get this one.

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Hard Days And Nights

Silent Sea (SS060-61) 2 CDs

Silent Sea's "Hard Days And Nights" focuses on the album "A Hard Day's Night" - including all known session outtakes, acetates, BBC radio performances, home demos, the stereo mix, the EP, mono remixes, stereo remixes and more. Whew! A great collection and a must have.

DISC ONE:

"A Hard Day's Night" era sessions

1. Sie Liebt Dick - take 10, RS 95
2. Can't Buy Me Love - take 2, RS 82
3. Can't Buy Me Love - take 3, RS 82
4. Can't Buy Me Love - edit of take 1 & 2, RM 95
5. You Can't Do That - take 6, RM 95
6. And I Love Her - take 2, RM 95
7. I Should Have Known Better - take 8, RM 95
8. I Should Have Known Better - take 11, RM 95 (Partial)
9. And I Love Her - take 11, RS 95 (partial)
10. Tell Me Why - take 4, RM 95
11. A Hard Day's Night - take 1, RM 95
12. " " - take 1, RM 82 (partial)
13. " " - take 2, RM 82
14. " " - take 3, RM 82
15. " " - take 4, RM 82
16. " " - take 6, RM 82
17. " " - take 7, RM 82
18. " " - take 8, RM 82
19. " " - take 9, RM 82 (partial)
20. I'll Be Back - take 2, RM 95
21. " " - take 3, RM 95
22. " " - take 12, RM 95
23. " " - take 13, RM 95
24. " " - take 14, RM 95
25. " " - take 15, RM 95
26. You Know What To Do - studio demo
27. No Reply - studio demo, take 1

"A Hard Day's Night" film production

Acetates

28. A Hard Day's Night - take 9
 29. And I Love Her - take 21
 30. If I Fell - take 15
- "Top Gear" BBC Radio*
31. Long Tall Sally
 32. Things We Said Today
 33. A Hard Day's Night
 34. And I Love Her
 35. I Should Have Known Better
 36. If I Fell
 37. You Can't Do That
 38. outro and theme song

"A Hard Day's Night" era home recordings

39. One And One Is Two

40 - 44. If I Fell

DISC TWO:

The stereo "A Hard Day's Night" LP

1. A Hard Day's Night
2. I Should Have Known Better
3. If I Fell
4. I'm Happy Just To Dance With You
5. And I Love Her
6. Tell Me Why
7. Can't Buy Me Love
8. Any Time At All
9. I'll Cry Instead
10. Things We Said Today
11. When I Get Home
12. You Can't Do That
13. I'll Be Back

The mono "Long Tall Sally" EP

14. Slow Down
15. I Call Your Name
16. Long Tall Sally
17. Matchbox

"A Hard Day's Night" era mono remixes

18. And I Love Her
19. Any Time At All
20. I'll Cry Instead
21. When I Get Home
22. I'll Be Back
23. Long Tall Sally

The German Single in stereo

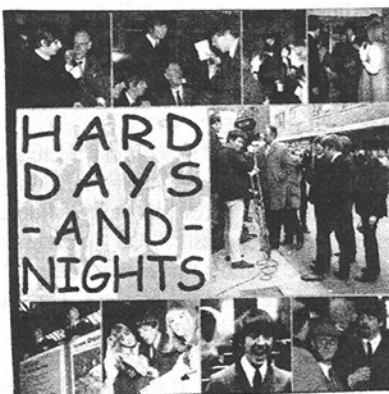
24. Komm, Gib Mir Deine Hand
25. Sie Liebt Dich

"A Hard Day's Night" era stereo remixes

26. And I Love Her (German edit)
27. I Call Your Name (U.S. version)
28. Komm, Gib Mir Deine Hand

"A Hard Day's Night" original film sdtrk

29. Tell Me Why - take 8, mono film mix
30. A Hard Day's Night - take 9, mono film mix



Paul McCartney & Wings BELGIUM 1972

VOXX (0014-01/02) 2 CDRs

This set from Vox features the first complete issue of the Antwerp, Belgium, concert from August 22, 1972. Vox has collected the best audience and soundboard tapes of this show and has digitally remastered and speed-corrected the tapes for this set. By no means is this perfect sound, but it is likely the best we'll be hearing for a while (maybe Macca will release it someday?).

DISC ONE:

1. Rock Intro/ Eat At Home
2. Smile Away
3. Bip Bop
4. Mumbo
5. Blue Moon Of Kentucky
6. 1882
7. I Would Only Smile
8. The Mess
9. Best Friend
10. Soily
11. I Am Your Singer
12. Seaside Woman
13. Say You Don't Mind
14. Henry's Blues
15. Give Ireland Back To The Irish
16. Cottonfields

DISC TWO:

1. My Love
2. Mary Had A Little Lamb
3. Maybe I'm Amazed
4. Hi, Hi, Hi
5. Long Tall Sally

Disc 1: Tracks 1-8 & Disc 2: Tracks 2-5 are from audience tapes. The rest are soundboard.

BONUS TRACKS:

6. Best Friend #1 (acoustic guitar overdubs)
7. Best Friend #2 (backing vocals, harmony & guitar overdubs)
8. Best Friend #3 (alternate mix)

A nice set for Macca collectors but not really a "must have". \$50 is too much for this.

Belmo's Rating:

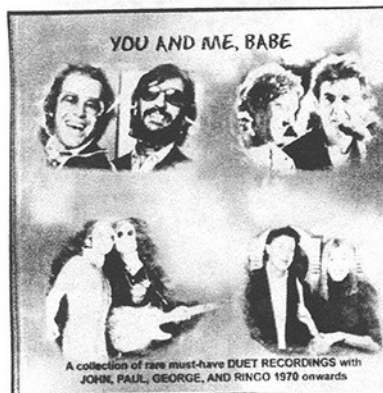
Material: B

Sound Quality: A to B-

Packaging: C+

Tea For Two

Stamp Out The Beatles Records
(STATB 01) CDR 76'24"



The first of two discs from Stamp Out The Beatles Records company which features duet recordings with John, Paul, George and Ringo from 1970 onwards. These are privately produced and distributed discs, so availability is limited. Lots of hard-to-find items making these sets worthy of your search.

1. Act Naturally: Buck Owens & Ringo (1989)
2. Ferry Cross The Mersey: Macca & Gerry Marsden & others (1989)
3. George on "Good Old Clapper": interview with George and Clapton (1989)
4. Run So Far: George & Eric (1989)
5. Mildred Mildred: Yoko Ono & John (70s)
6. My Little Grass Shack: Ringo & Leon Redbone (1994)
7. New Moon Over Jamaica: Macca & Johnny Cash (1988)
8. Distance Makes No Difference: George & Carl Perkins (1994)
9. I Saw Her Standing There: John and Elton John (1974)
10. Band Of Steel: Ringo & Guthrie Thomas (1976)
11. The Girl Of Mine: Macca & Michael Jackson (1982)
12. Theme For Something Really Important: Harrison & Duane Eddy (1987)
13. John -intro for Chuck Berry: from Mike Douglas Show (1972)
14. Memphis Tennessee: John & Chuck (1972)
15. Honey Don't: Ringo & Carl Perkins (1989)
16. Paul on Stevie Wonder: interview (1982)
17. Ebony And Ivory: Paul & Stevie (1989)
18. Ride Rajbun: George & Dhani (1992)
19. Give Peace A Chance: Lennon & Elephant's Memory Band (1972)
20. Time Will Teach Us All: Julian Lennon & Stevie Wonder (1987)
21. Give Peace A Chance: Peace Choir (1991)

You And Me, Babe

Stamp Out The Beatles Records
(STATB 02) CDR 76'36"

1. Lay Down Your Arms: Ringo & Stevie Nicks (1995)
2. Voice: Macca & Heather Mills (2000)
3. Far East Man: Harrison & Ron Wood (1974)
4. The Short Rap: Lennon on Hawkins (1970)
5. Together Rap: Ringo & Keith Moon (1975)
6. Ebony And Ivory: Macca & Wonder (1982)
7. George on "Good Morning Australia" (1982)
8. My Back Pages: George with Dylan and many others (1992)
9. John & Yoko on Elton John Concert (1974)
10. Whatever Gets You Through The Night: Lennon & Elton John (1974)
11. Naughty Atom Bomb: Ringo, John Cleese and Bill Oddie (1986)
12. Let It Be: Ferry Aid with Macca & others (1987)
13. George on Paul '88: unknown interview
14. Homeward Bound: George & Paul Simon (1976)
15. Lucy In The Sky With Diamonds: Lennon and Elton John (1974)
16. Solid Gold: Ringo and Keith Moon (1975)
17. My Old Friend: Macca & Perkins (1996)
18. George on Heartbeat Concert '86: interview
19. Johnny B. Goode: Harrison & others for Heartbeat Concert (1986)
20. Johnny B. Goode: Lennon & Chuck Berry (1972)
21. John on Chuck Berry: 1972 interview
22. Johnny B. Goode: Julian Lennon & Chuck Berry (1994)
23. Ringo on Goodnight Vienna album: 1973 interview
24. Snookero: Ringo demo with Elton John (1973?)

John Lennon: Walls And Bridges Revisited

VOXX (0013-01-02) 2 CDRs

An unremarkable and uninspiring reissue of previously bootcd "Walls And Bridges" session tapes, "Listen To This Record" boot and the so-called "Jessie Ed Davis Tapes". The only reason to purchase this set is if you do not already have the material on other boots. Does anyone out there have the complete and unedited Lennon DJ spot on the 1974 New York radio station that is featured on this set? If so, send to Belmo for a big reward. Thanks, bro'!

Anthology Anomalies

by Ian Drummond

I've spent some time cross-referencing The Anthology discs with Lewisohn's Recording Sessions book and I've come across a few anomalies. Although Anthology credits George Martin as producer of all the tracks on all of the discs (apart from Hamburg and the earlier stuff), according to Lewisohn, he wasn't even present when they recorded the following tracks:

- *PS I Love You, Love Me Do & Please Please Me (June 6, 1962 and early on Sept. 11, 1962)
- *Hollywood Bowl (1964 remix): Voyle Gilmore
- *Normal Smith remixed the following for stereo: Yes It Is, You've Got To Hide Your Love Away, If You Got Troubles, Tell Me What You See, I Need You, Another Girl, Ticket To Ride, You Like Me Too Much, The Night Before, You're Gonna Lose That Girl, That Means A Lot
- *Hollywood Bowl: Voyle Gilmore produced the August 30, 1965 recordings, the Aug. 29th recording of "Baby's In Black" (featured on the back of "Real Love") was produced by Engeman (first name unknown)
- *12 Bar Original: Normal Smith
- *Yellow Submarine: Geoff Emerick
- *Strawberry Fields Forever: Dave Harries produced Ringo's cymbals, Paul & George's timpani & Mal's tambourine
- *Getting Better: Peter Vince
- *All Together Now: Geoff Emerick
- *You Know My Name: Geoff Emerick
- *It's All Too Much: Dave Siddle
- *Fool On The Hill (take 4): Ken Scott
- *Shirley's Wild Accordion: Lennon
- *The Inner Light: Harrison
- *Hey Jude (takes 1-6) Ken Scott
- *While My Guitar Gently Weeps (Clapton guitar): Ken Scott
- *Helter Skelter: Chris Thomas
- *Glass Onion (takes 1-334) Chris Thomas
- *I Will/Can You Take Me Back/Los Paranoius/Step Inside Love: Chris Thomas
- *I Will: Chris Thomas
- *Birthday: Chris Thomas
- *Piggies: Chris Thomas
- *Happiness Is A Warm Gun: Chris Thomas
- *I Want You: Glyn Johns
- *Old Brown Shoe/I Want You: Chris Thomas
- *Oh Darling & Octopus's Garden (1-32): produced by Chris Thomas & The Beatles

Here are some of Belmo's Favorite Pictures



Roger McGuinn and George Harrison with the Rickenbacker used in "A Hard Day's Night".



Mary McCartney and Sir Paul praying that "Wingspan" will not be a flop.

A rare photo of Suzy Parker - from the infamous "Get Back" song.



Oprah Winfrey gets serviced by Candice Bergen. Ooh...brown sugar!



John admires George's hat as Ringo looks on.



Thank you, Dallas, GOODNIGHT!!

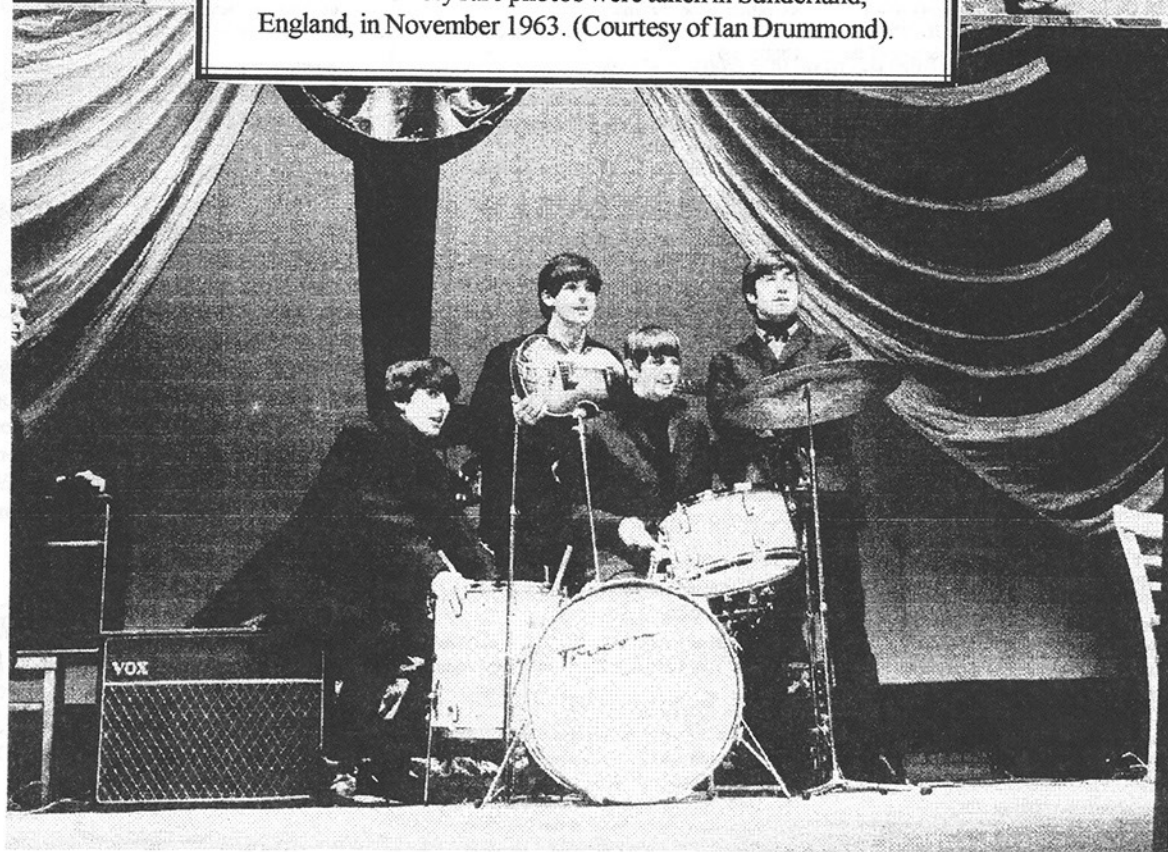


Jeri Ryan of Star Trek's "Voyager". Yummy!





Those two very rare photos were taken in Sunderland, England, in November 1963. (Courtesy of Ian Drummond).



EXCLUSIVE! "White Album" 30th Anniversary Radio Show Details On The Unreleased Westwood One Special

Story by Steve Loveless

A little while back a friend sent me a double CDR of the Westwood One radio show that was produced to commemorate the 30th anniversary of the recording and release of the Beatles legendary White Album - but for reasons unknown was never broadcast.

DISC ONE

1. Narrative intro :22
2. Birthday (Alt version with differently mixed vocals & extra wah wah effect on piano solo) 2:36
I didn't hear much of a difference if there is any at all.
3. Narration :17
4. Happy Birthday Mike Love :33
5. Narration :06
6. Yer Blues demo w/ narration over intro :53 & segues into a portion of the usual version.
7. Revolution demo :43 segues into a portion of the usual demo version.
8. Back In The USSR demo :37 segues into a portion of the usual demo version.
9. Blackbird demo :40 segues into a portion of the usual version.
10. I'm So Tired demo :36 segues into a portion of the usual version.
11. While My Guitar Gently Weeps demo :21 segues into a portion of the usual version.
12. Ob La Di Ob La Da demo :23 segues into a portion of the usual version.
13. Piggies demo :16 segues into a portion of the usual version.
14. Sexy Sadie demo :16 segues into a portion of the usual version.
15. Rocky Raccoon demo :26 segues into a portion of the usual version.
16. Revolution 1 5:12 with narration over intro (Alt mix with extra sound collage mixed in).
17. Narration & interview with John about Revolution 9 & Paul is dead rumors. 2:49
18. What A Shame Maryjane Had A Pain At The Party 2:10 A portion of the usual demo version.
19. Interview of John about '93 Mary Jane '94.
20. Narration about Kenny Everett :14
21. Interview with Kenny Everett & John 2:22
22. Don't Pass Me By 3:57 "Unedited" version. The standard mono version that segues into:
23. Narration about Don't Pass Me By & interview with Paul & Ringo about it. :50
24. Blackbird 2:13 Take 32 6/11/68 "Peter Sellers Tape" version.
25. Narration about Blackbird :07
26. Everybody's Got Something To Hide... demo 2:50 The usual demo version.
27. Everybody's Got Something To Hide... 2:17 Alt studio version though I didn't hear anything alternate about it.
28. Narration about Everybody's Got... :08
29. Ob La Di Ob La Da 2:44 Take 5
30. Ob La Di Ob La Da 3:08 Album Version? the CR versions from anthology.
31. Revolution 3:16 Pre piano & guitar overdub version.
32. Narration about Revolution :09

33. Cry Baby Cry 2:33 album version.
34. Narration & interview with George about While My Guitar Gently Weeps :57
35. While My Guitar Gently Weeps demo 3:06 has narration over intro.
36. Narration about Hey Jude :13
37. Hey Jude 2:36
38. Hey Jude 5:15 The common boogie woogie version.
39. Paul talks about Hey Jude. :28
40. Narration about Not Guilty. :17
41. Not Guilty 4:15
42. Mother Nature's Son 2:44
43. Narration about 'Nature' songs
44. Child Of Nature 2:31
45. Sexy Sadie 3:01

DISC TWO

1. Rocky Raccoon 3:29 The album version that segues into:
2. While Guitar Gently Weeps 5:08 Alternate mix with phased guitar by Eric Clapton segues into:
3. Honey Pie :52 The album version.
4. Narration about Ringo quitting & interview with Paul about the friction of the sessions. 1:01
5. Back In The USSR 2:38 Mono mix with narration over the end
6. Narration about the drumming on Back In The USSR :09
7. Dear Prudence 3:37
8. Narration & interview with Ringo about his return to the band. Also interview with Paul about Helter Skelter 1:10
9. Helter Skelter 4:17 Album version.
10. I Will 1:41 Album version.
11. Narration about 'I Will' bass track, isolated track & talk about Sour Milk Sea. :40
12. Sour Milk Sea demo 3:18
13. Piggies with extra pig sounds. 2:04/tab
14. Savoy Truffle with phased vocals. 2:46
15. Narration about Savoy Truffle & Happiness Is A Warm Gun :19
16. Happiness Is A Warm Gun Alternate mix with extra vocals & piano and tuba track. 2:35
17. Honey Pie 1:55 album version ??
18. Long Long Long Voice over at the end. 2:51
19. Interview with George about the length of the album :06
20. Interview with George about the length of the album :48
21. Glass Onion album version ?? 2:14
22. Bungalow Bill Album version 3:00
23. Yok & Yono :45
24. Narration about the "Odds & Ends" reel
25. Can You Take Me Back anthology segment :27
26. Brian Epstein Blues :51
27. I Hate To See The Sun Go Down. :39
28. Narration about '93 Jubilee '94. :26
29. Happy Rishikesh Song 1:49
30. Look At Me Demo version 1:22
31. Narration about '93 I'm So Tired '94. :15

32. I'm So Tired Alternate mix with extra harmony vocal & distant guitar. 1:55 segues into:
33. Why Don't We Do It In The Road Album version. 1:35
34. Narration about cover versions by other artists of White album songs & Rock & Roll Circus
35. Yer Blues From '93 The Rock & Roll Circus '94 3:37
37. Narration/credits
38. Julia Album version. 2:48
39. Goodnight Anthology version. 1:40

This would have made a great radio special - one can only guess why it was abandoned. I would hazard a guess that there were just too many bootleg versions for the producers' tastes. Maybe they didn't want to upset the Apple cart. There are a few tracks that appear to be new, but the question is whether or not these are real or outtakes. In particular, the Revolution 1 version (Disc One - Track 16). It is a very interesting mix - but is it real? The same goes for While My Guitar Gently Weeps (Disc Two - Track 2). Our attempts are contacting the producers of the show went for naught. No one we contacted in New York could tell us anything, nor would they give us the names of people who might know. So unless someone out there can help, this unreleased show will remain a mystery.



The Beatles: Love Me Do

Yellow Dog (YD 078) 1 CD 68'00"

For those of you hankering for a single-disc "best of" from the latest releases by Yellow Dog and Vigotone of "Get Back" sessions, then here it is for you. It is an interesting disc and mostly listenable. There are even several tracks new to disc. These alone will probably justify your seeking out this set from Yellow Dog.

Here's the breakdown (thanks to Renato Facconi):

Get Back Sessions (Apple-Jan. 28, 1969)

1: Love Me Do (complete version)

2: Get Back (with studio chat)

Get Back Sessions (Apple-Jan. 29, 1969)

3: Besame Mucho Medley 1

4: Three Cool Cats Medley 2

5: One After 909 Medley 3

6: Two Of Us

7: Something #1 (new to disc)

8: On The Road To Marrakesh (new to disc)

9: All Things Must Pass

10: She Came In Through The Bathroom Window

11: Dig It - part 1

12: Dig It - part 2

Get Back Sessions (Apple - Jan. 28, 1969)

13: Don't Let Me Down

Get Back Sessions (Apple-Jan. 27, 1969)

14: I've Got A Feeling

Get Back Sessions (Apple-Jan. 28, 1969)

15: Old Brown Shoe

16: How Do I Tell Someone?

17: Something #2 (new to disc)

Get Back Sessions (Apple-Jan. 29, 1969)

18: Dig A Pony

19: One After 909

Get Back Sessions (Apple-Jan. 28, 1969)

20: I Want You (She's So Heavy) - long version

Belmo's Rating:

Material: B+

Sound Quality: B+

Packaging: C+

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Paul McCartney & Wings: The Nashville Sessions

Voxx (Voxx 0012-01) CD 65'33"

- 1: Proud Mum (Nashville outtake)
- 2: Sally G (alternate take)
- 3: Send Me The Heart (Nashville outtake)
- 4: Hey Diddle (Nashville overdubs)
- 5: Bridge Over The River Suite (alternate take)
- 6: Walking In The Park With Eloise (remastered)
- 7: Junior's Farm (Alternate mix w/count-in)
- 8: One Hand Clapping (Instrumental)
- 9: Jet
- 10: Soily
- 11: Studio discussions
- 12: C Moon
- 13: Maybe I'm Amazed
- 14: My Love (excerpt)
- 15: Bluebird (sax overdubs)
- 16: Band On The Run
- 17: Live And Let Die
- 18: Nineteen Hundred And Eighty Five
- 19: Blue Moon Of Kentucky
- 20: Proud Mum (reprise)

Tracks 1-7 and 20 are outtakes and alternate versions from the 1974 Wings Nashville sessions. Tracks 8-18 are upgrades from "newly discovered mag audio tapes" (tracks to be used in the unreleased film "One Hand Clapping"). Track 19 is an outtake from that film.

Overall a nice collection of upgrades and rarities. It would have been nice if Voxx had put together some liner notes. Maybe they don't know how to write. Anyway, this is a worthy disc and one worth searching out.

Belmo's Rating:

Material: B+

Sound Quality: A- to B

Packaging: C+

Paul McCartney: On The Road To Rio

Voxx (Voxx 0015-01) CD 69'19"

If you haven't had enough Macca live material from 1990/91, then here's some cuts from Rio de Janero. All are stereo soundboard.

- 1: Fool On The Hill
- 2: Can't Buy Me Love
- 3: My Brave Face
- 4: The Long And Winding Road
- 5: Let It Be
- 6: Live And Let Die
- 7: Hey Jude
- 8: Get Back
- 9: P.S. Love Me Do
- 10: Band On The Run
- 11: Let 'Em In
- 12: This One
- 13: Put It There
- 14: Eleanor Rigby
- 15: We Got Married

Tracks 1-9 were professionally mixed and were selected as contenders for the "Tripping The Live Fantastic" LP. Tracks 10-15 are highlights from the April 1990 show at Maracana Stadium in Brazil.

Belmo's Rating:

Material: B

Sound Quality: A

Packaging: C+

Paul McCartney: The True Saturday Night Live Rehearsals

Voxx (Voxx 0016-01) CD 72'11"

For those of you needing an upgrade of this material, this is the place to get it. This disc was purportedly dubbed directly from the original digital Betacam video tapes of the February 1993 rehearsals for Paul's appearance on Saturday Night Live. The sound quality is excellent stereo, though the material bogs down a bit during some of the extended jams. For completists.

- 1: Instrumental Jam #1
- 2: Blue Suede Shoes Jam
- 3: Blue Suede Shoes
- 4: Instrumental Jam #2
- 5: Instrumental Jam #3
- 6: Warm Up/Jamming
- 7: Twenty Flight Rock
- 8: Get Out Of My Way #1
- 9: Camera Set Ups/Jamming
- 10: Instrumental Jam #4
- 11: Get Out Of My Way #2
- 12: Jam

- 13: Jams/Camera Set Ups
- 14: Instrumental Jam #5
- 15: Biker Like An Icon False Start
- 16: Biker Like An Icon Tuneup
- 17: Biker Like An Icon #1
- 18: Jam
- 19: Biker Like An Icon Introductions
- 20: Biker Like An Icon #2

Belmo's Rating:

Material: C+

Sound Quality: A

Packaging: C+

Paul McCartney & Wings: Live In Groningen

Darthdisc (DD009) CDR 74'17"

This disc is of the August 19, 1972, concert at Evenementenhal in Groningen, The Netherlands. It is from a fair audience tape and suffers from distortion and crowd noise. However, as concert tapes from this tour are rare, Macca fans will want to add this to their collection.

- 1: Instrumental
- 2: Eat At Home
- 3: Smile Away
- 4: Bip Bop
- 5: Mumbo
- 6: 1882
- 7: I Would Only Smile
- 8: Give Ireland Back To The Irish
- 9: Blue Moon Of Kentucky
- 10: The Mess
- 11: Best Friend
- 12: Soily
- 13: I Am Your Singer
- 14: Seaside Woman
- 15: Say You Don't Mind
- 16: Wildlife
- 17: Will The Circle Be Unbroken
- 18: Mary Had A Little Lamb

Belmo's Rating:

Material: B

Sound Quality: C

Packaging: B



Our Motto: Give the bastards what they want!

Subject: "Anthology" Book - Italian version. Reported by Renato Facconi.

To my amusement on the Italian version of the "Anthology" book, they have translated "flaming pie" (page 41 & 62) with "figa ardente", which actually means "burning cunt" or "burning vagina", or "burning pussy", depending on how you call it. Figa is the Italian common or rude word for vagina.

By the way, seven people translated the book in Italian and one revised it - and all of them were women! The most possible reason for this unusual fault is that they thought of "flaming pie" as something like "finger pie", as sung in Penny Lane. Many people have started to write to Rizzoli, the editor, to make them aware of the fault. I'll let you know if they ever make a new edition... possibly making the first edition a rarity.

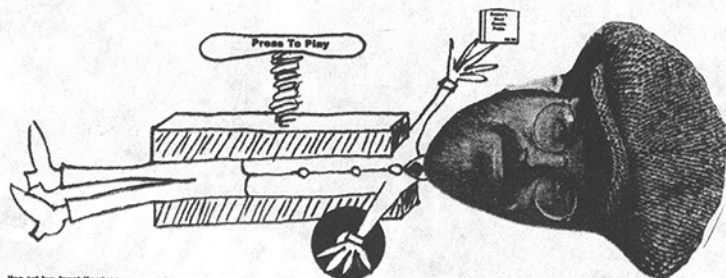
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The Beatles: City Of Light

Darthdisc (2CDRs w/ booklet)

First let me say this - "City Of Light" is a great upgrade of all the Paris shows and rarities and is the most complete you will find anywhere! And to top it all off, the artwork and full-color booklet with great notes on how this collection came about is top-notch. If you can find this set -BUY IT!!!

DISC ONE:

- 1: Beatles interview at airport
OLYMPIA MUSIC HALL (Jan. 19, 1964)
- 2: If I Had A Hammer (Trini Lopez)
- 3: Robert Marcy's Comments
- 4: From Me To You
- 5: She Loves You
- 6: This Boy
- 7: I Want To Hold Your Hand
- 8: Twist And Shout
- 9: Robert Marcy and outro
- 10: I Saw Her Standing There
- 11: This Boy (intro only)
- 12: Twist And Shout
- 13: From Me To You (instrumental)
- 14: Long Tall Sally
- 15: From Me To You (instrumental)
- 16: From Me To You
- 17: Beatles interview at the Olympia
- 18: Beatles interview at the Olympia
- 19: Armed Forces interview (Jan. 24, 1964)
- 20: PARTHE MARCONI STUDIO (Jan. 29, 1964)
- 21: Komm, Gib Mir Deine Hand (announce)
- 22: Komm, Gib Mir Deine Hand (stereo, "Something New" version)
- 23: Sie Liebt Dich (breakdown)
- 24: Sie Liebt Dich (stereo, "Rarities" version)
- 25: Can't Buy Me Love (take two)
- 26: Can't Buy Me Love (take three)
- 27: One And One Is Two (demo)
- 28: WINS Radio interview
- 29: London Airport Interview (Feb. 5, 1964)
- THE 1965 OPENING ACTS:
- 30: I'm All Right (Les Pollux)
- 31: Memphis, Tennessee (Evy)
- 32: Joy, Joy, Joy (Moustique)
- 33: Les Copains D'Abord (Les Haricots Rouges)
- 34: I Wish You Would (The Yardbirds)

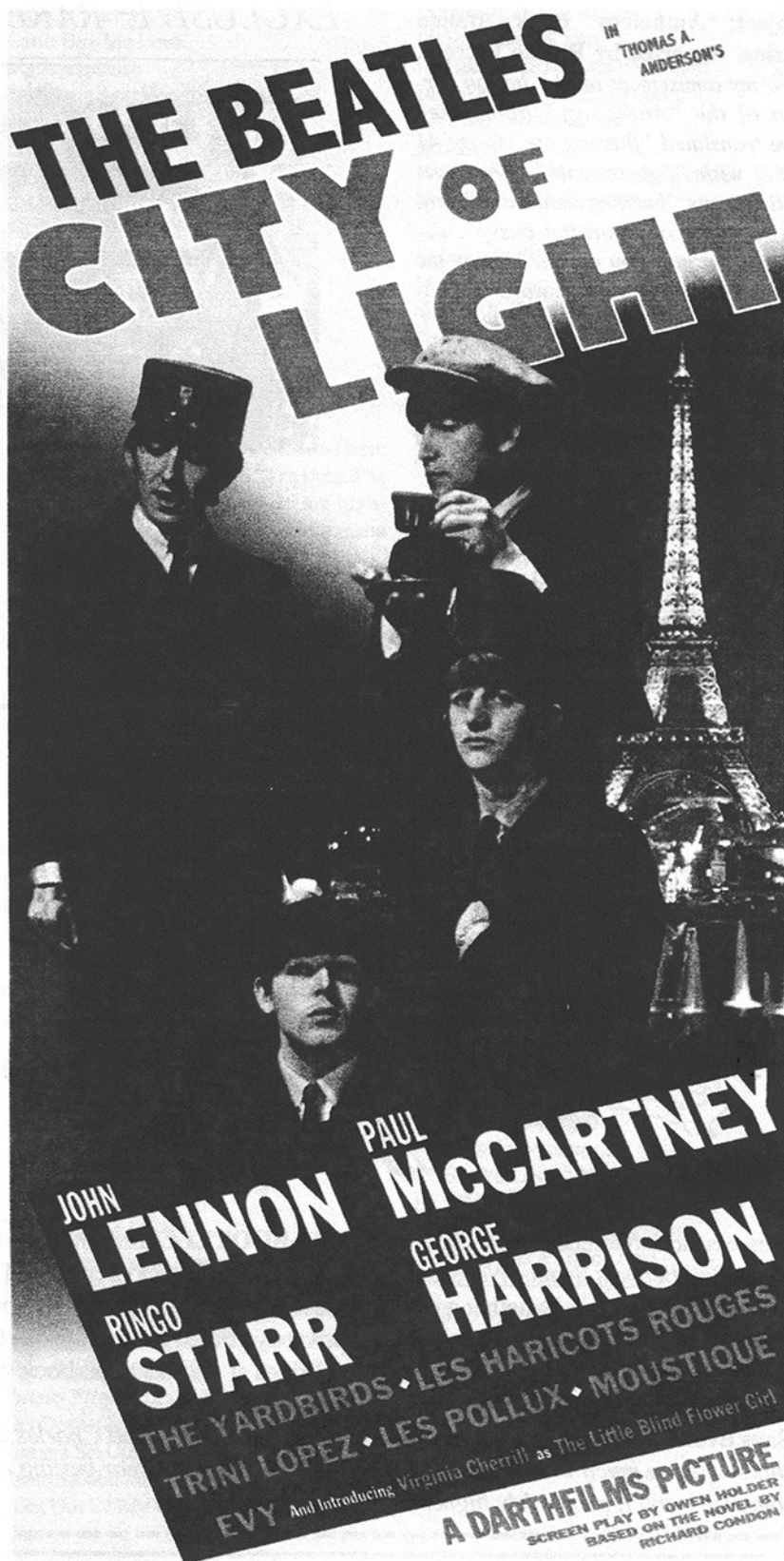
DISC TWO includes: Palais Des Sports (June 20, 1965 - afternoon and evening shows) plus four separate interviews.

Belmo's Rating:

Material: A

Sound Quality: A

Packaging: A++



Sweet 16

*** Odds & Ends & Bits & Pieces & T & A ***

This is the section where I review the lesser significant Beatlegs and throw out bits of news which I think you might find interesting or amusing. Plus, the usual assortment of T&A....

*Yellow Dog's "Get Back" Sessions is now up through Volume 15 (YDD 030) and counting. So far no real "must have" rarities; however, these are the complete tape rolls of the sessions. Unless you are hard core, stick with the Vigotone "30 Days" which is a nicely edited set. I mean, who listens to this material more than once, unless you are Duggie (Get-A-Life) Anal. This material is also being made available by a company calling themselves "Doctor Pataphysical". Their 26 Volumes (so far) is pressed on silver CDRs.

*LENNON: NIGHT RIDE (Flo Records - FLO 005) CDR. This set is from the BBC Radio live broadcast of "Night Ride" which aired on December 12, 1968. It has John & Yoko chatting and introducing songs by various artists and their own music. It is a step back in time and is an interesting piece. The main piece of rarity is "Song For John: Let's Go On Flying/Snow Is Falling All The Time/Mum's Only Looking For Her Hand In The Snow" which was originally released on "Aspen 7 - The British Box-Spring And Summer" flexi disc and was recorded in November 1968 at Queen Charlotte Hospital in London.

*BEATLES: SOUNDBITES (Apple CDRLR 042) CD. Time: 20'15". This very short disc contains very short soundbits of The Beatles commenting on whatever. Lifted from the Anthology video. Worthless.

*BEATLES: UNBOOTLEGGED 6 (No Tapo Records NLR 0106) CDR. 73'13". And UNBOOTLEGGED 7 (NLR0107). Continuing the series of TV/Radio/Live solo rarities of songs mostly unbootlegged until now. These discs feature such items as Paul's "Siegen Feedback" which was played as background music during his art show in Germany, George and Alvin Lee's "Shelter In Your Love", Paul's "Honorary Consul" (takes 1 & 2), John's acoustic guitar demo of "My Life", Ringo's "Oldsmobile" commercial, Linda's "White Coated Man", Paul's "Stella May Day" from Stella's fashion show in 1995, George's "All Things Must Pass" acoustic version from February 2001 and a lot more. Nice collections worth seeking out.



*GEORGE HARRISON: NASSAU 1974 (Undercover UC-009-1/2/3) 3 CDRs and...

GEORGE HARRISON: TORONTO 1974 (Undercover UC-008/1/2/3) 3 CDRs.

Both of these sets feature audience recordings from Harrison's 1974 Dark Horse Tour. These are from the same tapes used for the vinyl releases all those years ago; however, the sound has been tweaked a bit by the bootleggers, thus they are somewhat better quality. Nice additions for Harrison fans. Also for you Harrison fans is the 3 CDR set from Zeus called **THE CONCERT FOR BANGLADESH COMPLETE** (Z 2026001/2/3). These are from audience tapes of both shows recorded On August 1, 1971 in New York City at Madison Square Garden. The sound quality leaves a lot to be desired as one might expect. Also, the title is misleading as this set is not the complete concert. Ravi Shankar's performances are missing altogether. This disc is for completists only. I would not pay a lot of money for this. Listen to the legit set instead - it is much more enjoyable (and is in stereo!).

*Seattle 8-21-64 & Vancouver 8-22-64 (unknown manufacturer) 2CDs. This is the same set as "Northwest Nights" reviewed in the last issue. The difference, however, is that these are supposedly mastered directly from the actual reel to reel tapes of the shows. The sound quality is improved plus these are pressed on silver discs.

*MAKE AS MUCH NOISE AS YOU LIKE (FLO 006) CDR. This disc is of varying quality of live cuts taken from shows throughout The Beatles' career. Most are previously available. For hard-core collectors, there is included for the first time ever on disc, the Detroit concert from August 13, 1966. Don't get too excited as the show is from an audience tape. You hear lots of screaming and very little Beatles. It was more irritating than entertaining. The best bit on this disc is an upgrade of the "Rishikesh Singalong" which is the most complete version available so far.

*OFF THE RECORD! LOST BEATLES REHEARSALS: ABBEY ROAD (Juke Box Records) 2CDRs. Don't let the title fool you. This set is merely a collection of previously released "Abbey Road" outtakes of "Get Back" sessions.

BEATLEFEST LIVE 2000: CHICAGO (Lapdog Records LP009) CDR 78'12". This set is from a stereo audience recording of the musical guests who performed at the Chicago Beatlefest in August 2000. The 20 tracks feature Laurence Juber, Robbie McIntosh, Jim Horn, Hamish Stuart and Beatles sound-alike band, Liverpool, playing acoustic and electric versions of Beatles songs. A very entertaining disc and a great memento from the convention usually known for its lack of musical guests.

*TOP 14 UNPUBLISHED BEATLES SONGS:

- 14: Got To Get You Off Of My Wife
- 13: She Came In Thru John's Fragile Ego
- 12: She's A Man (Who Was A Man)
- 11: Can't Buy Me Love (But Can Rent It By The Hour For 300 Big Ones!)
- 10: Polythene Pam Anderson
- 9: Crackbird
- 8: Lucy In The Sky With Linus
- 7: Eleanor Furby
- 6: All You Need Is Drugs
- 5: Nor-Region Woody
- 4: She Came In Thru The White House Window
- 3: While My Guitar Gently Fetches \$300.00 At Auction
- 2: I Wanna Hold You, Hans
- And the # One song is:
- 1: Lay Me, Madonna

Big Bust In The Bronx

New York, April 19, 2001 - On April 17 the Bronx DA's Office, assisted by the RIAA New York Anti-Piracy Office, conducted criminal seizure actions at three locations in the Bronx for the manufacture and distribution of counterfeit CDRs and its packaging. The actions netted counterfeiting production equipment, bootleg CDRs and a number of arrests.

"On behalf of our member companies and the artists they represent, I would like to commend the Bronx DA's Office for their timely and professional investigation and dedication of precious resources. For that, we are extremely grateful," said Frank Creighton, Senior VP, RIAA Anti-Piracy Unit.

The raids, conducted at two retail locations on Westchester Ave. and one residential location on Commonwealth Ave., resulted in the seizure of 18-four speed CDR burners, 20-eight speed CDR burners, imprinters, computers, associated raw manufacturing materials and raw product along with approximately 15,000 alleged counterfeit CDRs. The manufacturing location was capable of producing 40,000 counterfeit CDRs a week. This could have resulted in the potential economic loss to the music industry in excess of \$31 Million yearly. One Westchester Avenue retail location was found to be involved in the large scale copying of counterfeit insert cards for the sole purpose of supplying the counterfeit manufacturing operation. Six high grade color copiers and associated evidence was seized from the location. The copiers alone have an estimated value of \$210,000.

The seizures resulted in the arrest of seven individuals on charges of Criminal Possession of Forgery Devices, a Class "D" felony offense punishable by a maximum sentence of up to seven years in prison and Failure To Disclose the Origin of a Recording, a Class "E" felony offense punishable by a maximum sentence of up to four years in prison.

The music genres seized were primarily Urban Contemporary, Latin, and Pop, and included such artists as Tito Puente, Julio Iglesias, Santan, Jay-Z, Jennifer Lopez and The Beatles.

This article was taken from the RIAA website at: http://www.riaa.com/PR_Story.

May this be a lesson to all of you music pirates and bootleggers out there who think you can break the law and make an illegal buck!



17 Years For Music Counterfeiter

Plainview, TX, April 23, 2001 - Again proving that the law takes counterfeiting seriously, a Plainview, Texas man was sentenced to 17 1/2 years in federal prison earlier this month after pleading guilty to conspiracy and smuggling charges related to criminal copyright and trademark infringement and other crimes. Randy Lee Williamson was sentenced on Thursday, April 5, 2001.

Mr. Williamson was initially investigated by enforcement, with the cooperation of the RIAA Texas office, in 1998 for manufacturing and selling pirate CDRs. Among other acts, Mr. Williamson was using MP3-encoded music to burn 26 Beatles albums onto one CDR. The discs were then sold for \$40 through his online business, First Class Computers and Online Connection.

The sentence was further impacted after Williamson also pled guilty to receipt of child pornography, receipt of obscene material, and attempted sexual exploitation of a minor. During a search warrant executed at Williamson's home in June 1998 for sound recording violations, authorities discovered more than 100 pornographic and obscene images of children on his computers.

"The conviction of Randy Williamson is a reminder that many music pirates are often engaged in other significant criminal activities," said Frank Creighton, senior VP, Director of Antipiracy. "We would like to thank the Texas Dept. of Public Safety, the US Customs Service and the US Attorney's Office for working with us to bring Mr. Williamson to justice and creating the necessary deterrent that benefits not just our member companies and artists, but the public in general."

SNAGGLETOOTH RELEASES TWO HUGE BOX SETS

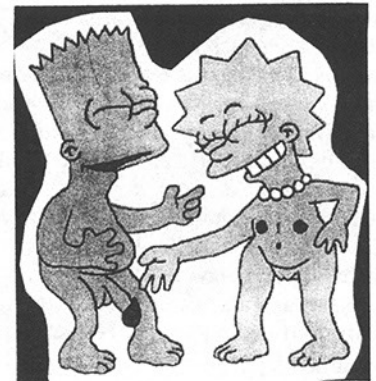
Another reissue label, Snaggletooth, has recently produced two box sets of George Harrison and Ringo Starr rarities. No new material on either set and both are outrageously expensive. So for those of you with cash to burn on this kind of crap, here's the scoop...

GEORGE HARRISON: LIFTING 33 1/3 DISCS OF MATERIAL FROM THE WORLD.

This box set sells anywhere from \$400 to \$500. It includes the Silver Wilburys jam, various concert material from 1974 and 1991, the original "Somewhere In England" LP, outtakes and alternate mixes from "All Things Must Pass" and "Living In The Material World", music from numerous Harrison bootlegs (such as "Pirate Songs" and "12 Arnold Grove") and all available Wilburys rarities. Total time for this runs about 30 hours. Also included is a video of "Bobfest" rehearsals, the "Delaney And Bonnie" concert footage, TV interviews and Wilburys footage.

RINGO STARR: HITS DON'T COME EASY.

Ringo's set is not as expensive (\$300) nor as extensive (24 hours of material). This set includes several All Starr Band concerts, outtakes from "Stop And Smell The Roses" and "Ringo", "Scouse The Mouse" LP, the London Brasserie jam in Atlanta, press conferences, Ringo on "Storyteller" and music from numerous old boots. The video in this box set includes the "Ognir Rrats" outtakes, the "Carl Perkins" rehearsals and some TV interviews.

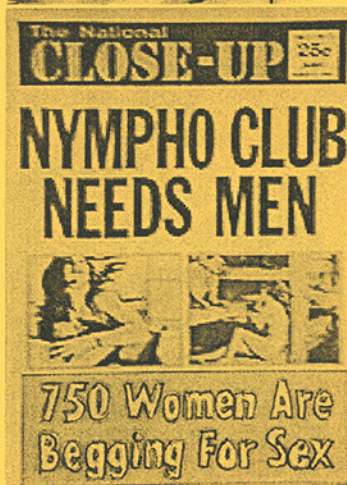


The Lyrics to Revolution 9

Provided by Ian Drummond (English Correspondent)

"...bought you...a little claret for you if I'd realised."
 "Well do next time."
 "I'd forgotten all about it, George, I'm sorry. Will you forgive me?"
 "Yes."
 Number 9 Number 9 Number 9
 Number 9 Number 9 Number 9
 Number 9 Number 9 Number 9
 Number 9 Number 9 Number 9
 Number 9 Number 9 Number...
 ...then there's this Welsh rarebit wearing some brown underpants...about the shortage of grain in Hertfordshire.
 Everyone of them knew that as time went by they'd get a little bit older and a little bit slower but...
 It's all the same thing, in this case manufactured by someone who's always/umpteenth times (?). Your father's giving it diddly-i-dee/district was leaving... Intended to die. (?) Ottoman...(?)...long gone through...(?) I've got to say, irritably and...(?) floors, hard enough to put on (?) per day's MD in our district. There was not really enough light to get down, and ultimately (?) slumped down. Suddenly...
 they may stop the funding.../Place your bets. The original. Afraid she'll die(?) great colours for the season...
 Number 9 Number 9
 Who's to know? Who was to know?
 Number 9 Number 9 Number 9
 Number 9 Number 9 Number 9
 Number 9 Number 9 Number 9
 Number 9 Number 9 Number 9
 I sustained nothing worse than (?)
 Also, for example/ Whatever you're doing/ A business deal falls through.
 I informed him on the third night, when fortune gives...
 People ride, people ride, ride, ride, ride, ride.
 Number 9 Number 9 Number 9 Number 9
 Ri-i-i-i-i-de! Ri-i-i-i-i-i-i-de!
 Number 9 Number 9 Number 9 Number 9
 (?) I've missed all of that. It makes me a few days late compare with, like, wow! And weird stuff like that...
 (?) taking our sides sometimes (?) Floral bark.
 Rogue doctors have bought this specimen. I have nobody's short-cuts, aha...
 Nine, Number 9
 (?) with the situation. They are standing still.
 The plan, the telegram...
 Number 9 Number...
 A man without terrors from beard to false, as the headmaster reported to my son. He really can try, as they do, to find function...Tell what he was saying, and his voice was low and his hive high, and his eyes were low...Alright!
 It was on fire and his glasses were the same. This thing knows if it was tinted, but you know it isn't so. To m it is...
 Number 9 Number 9 Number 9 Number 9 Number 9
 Number 9 Number 9 Number 9 Number 9 Number 9
 Number 9

So the wife called and we'd better go see a surgeon, to price it (?) yellow underclothes. So, any road, we went to see the dentist instead, who gave her a pair of teeth which wasn't any good at all. So I said I'd marry, join the fucking Navy and went to sea.
 In my broken chair, my wings are broken and so is my hair. I am not in the mood for whirling.
 How? Dogs for dogging, hands for clapping, birds for birding and fish for fishing, them for themming and when for whimming.
 ...only to find the night-watchman unaware of his presence in the building.
 Number 9 Number 9 Number 9
 Number 9 Number 9 Number 9
 Industry allows financial imbalance.
 Thrusting it between his shoulder blades.
 The Watusi. The Twist. Those are all of them.
 Take this brother, may it serve you well.
 Maybe it's nothing/what? What? Oh...
 Maybe, even then, impervious in London
 (?) could be a difficult thing...It's quick like rush for peace is because it's so much like being naked.
 It's alright, it's alright, it's alright, it's alright.
 It's alright, it's alright, it's alright, it's alright.
 It's alright.
 If you become naked.



Some Final Words & A Few Heartfelt Thank You's

A publication such as BBN is the result of the support and assistance of many people. Throughout the years I have been blessed with many friends who gave me their aid, suggestions and support in making BBN the best publication it could be. I hereby 'thank you' publicly. If I forget to mention someone who deserves merit, please forgive me - my memory is not what it once was (that is, before the alien implants!).

Thank you: Terry Toner, Garry Marsh, Bill King, Andy Davis, Arno Guzek, Joe Pope (RIP), Russ the Bootlegger, Ian Drummond, Susan Peck, Peter Nash, Mike Solof, Woody Jones, Cheryl & Patrick Devine, the Beatle Gals of Cincinnati, Gary Jeff of "Breakfast With The Beatles" on Fox, David Bechtol, Mark Sokolski, Mick Brown, Charles Iscove, Bill Nienaber, Janet Wilson, Michael Papelian, Mark Lewisohn, Steve Loveless, Scott "Dog" Dailey, Tom Jones, Mike Beller, Mike Moon (RIP), Warren Raab, Bob Walker, Jim Berkenstadt, Renato Facconi, Jeff Jerdon, Doug (for showing me how not to be), L.R.E.King, Revolver Records, Mark Lapidos, Molly Rubin, Lonnie West, Dave Allen, Adrian Belew, Jay Card, Ted Greenwald, Pete Howard, Norton Buffalo, Mario Giannella, Ken Jacobs, Michael Jasinski, Ralph Koenig, Bob Marino, Dennis Locorriere, Randy Dry, Eddie Veltman, Beatletter Jim McNally, and my dear wife Terri.

My next project should be completed in 2002. The topic is secret for now, but I can say that it is non-Beatles related. I will contact you when it is published so that you can order a copy if you so desire. You haven't heard the last of Belmo.....



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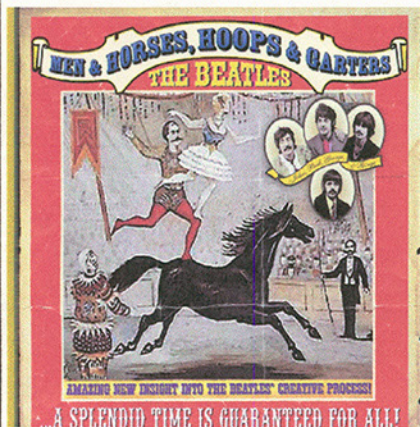
The International Newsletter For Collectors
Serving Beatles Fans Since 1987!
Our Motto: Give the bastards what they want!

Special Edition
For Your Eyes
Only!
Winter 2001

Special Limited Edition Of BBN: The ADULTS ONLY Version!

You hold in your hands a very special edition of BELMO'S BEATLEG NEWS. Due to recent events which I felt needed reporting, I have published this very limited (25 copies) ADULTS ONLY version of BBN. If you are offended by pornography and foul language, **THROW THIS IN THE GARBAGE NOW!** If not, then read on...

I will be reporting on the latest hot releases and news of the busts which are affecting our collecting of Beatlegs. Hold onto your hat (or toupee) as we begin this special edition of BBN...!



Cover art for "Hoops & Garters..."

MEN & HORSES, HOOPS & GARTERS

Here is an unique disc of outtakes which I think you will find to be great listening. I do not know who put this disc out as there is nothing to indicate its origin. And there is no label information. However, it was created with great care and skill and my hat is off to "whomever".

*The disc opens with "Sgt. Pepper's Lonely Hearts Club Band". It is a remix of the isolated 5.1 tracks. This version emphasizes the churning rhythm groove.

*"With A Little Help From My Friends" is an OOPSed version of the remix from the "Yellow Submarine Soundtrack". This particular track draws your attention to Lennon's vocals, as well as the inverted chord structure of the Beatles' background harmonies.

*Next is a really cool version of "Glass Onion" which consists of a remix of Lennon's demo version followed by the second of the commercial version.

*"And I Love Her" is the Anthology rehearsal take cross-faded into the CV during the guitar break.

*"She Loves You" (in stereo) is especially stunning when heard on headphones; the doubling of the guitars and vocals on the chorus makes this a true power pop performance.

*This version of "Eight Days A Week" is the CV bookended with studio banter and vocal rehearsal.

*"She's A Woman" is take 1 cross-faded with the CV.

*"Good Morning, Good Morning" combines five different sources into an aural documentary of the classic song.

*"I Me Mine" is a rehearsal take cross-faded into the CV.

*I especially like this version of "Honey Pie" as it emphasizes how much more fun the demo is to listen to than the commercial version.

*"It's Only Love" is the Anthology rehearsal take cross-faded into the CV.

*"Get Back" has an extended-ending version which fades in and out.

*"Sour Milk Sea" combines the Kinfauns demo with the Jackie Lomax recording.

*"I Am The Walrus" combines the commercial version, the Anthology track, the extended ending from "Acetates", the isolated "King Lear" speech and a small bit from the Lost Lennon Tapes into a new stereo version.

*"Old Brown Shoe" cross-fades the Anthology demo with the CV at the middle eight. The dual lead guitars work together well here.

*"Why Don't We Do It In The Road" combines the acoustic demo and the CV. Great!

*"What You're Doing" combines the rehearsal version with the CV.

*"Everybody's Got Something..." features an extended cross-fade from the Kinfauns demo into the CV.

*"Across The Universe" combines elements from both the Spector mix and the Martin mix.

*"Let It Be" presents two Harrison lead guitar performances consecutively.

*"Isn't It A Pity/Hey Jude" emphasizes the similarities in the choruses of both songs.

Belmo gives this an overall "A" rating for sound quality, packaging and song manipulation.

RAM MONO PROMO LP HOLDS SOME SURPRISES

An interesting CDR is now making the rounds among collectors. It features 12 tracks with several significant differences. Let's take a looksee...

- 1) Too Many People - 5 seconds longer, mixed-down vocals, less processing.
- 2) 3 Legs - stray note at "fly flies in" is mixed out, edit at "you know it's not allowed" is tighter backing vocals mixed lower.
- 3) Ram On - no processing on ukelele.
- 4) Dear Boy - flanging on vocal interlude, backing vocals mixed lower, bass mixed way up.
- 5) Uncle Albert - flanging on intro guitar, no hi-hat at start of Halsey section, vocal harmony at 3:10 water missing, cleaner segue to..
- 6) Smile Away - high harmony vocal from 1:52 to end is absent, 3-seconds more fade.
- 7) Heart of the Country - same
- 8) Monkberry Moon Delight - backing vocals mixed down, more reverb, guitar and tambourine mixed way down.
- 9) Eat At Home - mumbling after first 'eat at home', vocalizations during guitar solo are absent.

10) Long Haired Lady - longer fade, flanging on piano during first 'love is long'.

11) Ram On - Shorter, bad edit at :11 removed, mix is dry.

12) The Back Seat Of My Car - drum roll clearer, edit to outro is smoother.

The rest of the disc is filled out with eight common Macca tracks: "Rode All Night", "Hey Diddle" (backing), "A Love For You" (backing), "Sunshine Sometime" (instrumental rough mix), "The Back Seat" (backing), Lennon from WLS, "Now Hear This Song Of Mine" (:50), and "Now Hear This Song Of Mine" (1:00).

Macca "Ram" fans will find this to be a worthy disc. I don't know who put this out as my copy had no artwork or liner notes. Probably not a disc which bootleggers will bother making into an "unofficial" release.

Paul McCartney:

Live in Philadelphia July 14, 1990

Here's another 2-CD set of a previously unreleased Macca concert. It comes from a very nice audience DAT tape. Some crowd noise but overall it sounds good. For completists only.

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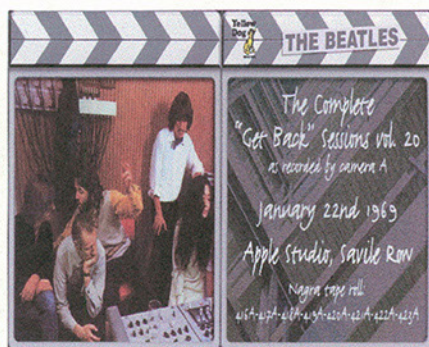
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Ian Drummond

Back Page Artist: Scott Dailey

Disclaimer: Bootlegs are illegal. We don't sell 'em - we only report what's in 'em!

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Yellow Dog Releases 3 More Volumes of Day By Day Series

Yellow Dog has just released Volumes 19, 20 and 21 in their continuing series covering the recording of GET BACK.

These six discs feature the recordings made at Apple Studios.

*VOLUME 19: Disc 1 - Recorded on January 21, 1969 and includes Nagra Rolls 408A - 411A. Disc 2 - Recorded January 22 and contains Rolls 412A - 415A.

*VOLUME 20: Disc 1 - Recorded January 22 and has Rolls 416A - 419A. Disc 2 contains Rolls 420A - 423A.

*VOLUME 21: Disc 1 - Recorded January 22 and features Rolls 424A - 427A. Disc 2 continues January 22 with Rolls 428A - 429A, and from January 23 Rolls 430A - 431A.

Steve Loveless claims the sessions from Apple are a lot more listenable than from Twickenham. I'll take the old man's word for it. There will probably be about another 9 to 12 Volumes of "Day By Day" before all this is over. How many of you really listen to this material more than once? Anyway, have at it!



VIGOTONE BUSTED IN NEW ORLEANS: IS THIS THE END OF AN ERA?

SEPT. 2001 - According to several sources the word on the street has it that the bootleg operation known as "Vigotone" was busted by RIAA agents in New Orleans. The bust apparently came after several years of investigation by the RIAA and with the expenditure of over a million (!) dollars.

Currently in the works by Mr. Vigo was a new 4-CD box set of Lennon's "Double Fantasy" period which was to have included some new outtakes, demos and alternate mixes. Also in the works was a magnum edition of Beach Boys sessions. It is now unlikely we will ever hear these.

One report stated that the man behind Vigotone and its affiliates (Spank, Pegboy & Madman) was arrested and is currently awaiting trial. Others report that only his equipment and bootleg stock of discs were confiscated. At about the same time, four record stores in New York City were busted for selling bootlegs. Two of these were "Generations" and "Revolution Records" (my favorite when I'm in the Big Apple). This was "Revolution's" third bust in as many years. Their future is uncertain.

These busts will without a doubt put a damper on the availability of bootlegs in the United States. Will others pick up the pieces which Vigotone leaves behind? Are we now left with only expensive and hard-to-get Japanese releases? Will CDR's and the Internet become our major sources for bootlegs? Time will tell.

In the October 19, 2001 issue of GOLDMINE a concerned reader (Dave Smithson) wrote the following letter to the editor:

"Attention all those music fans who seek out and collect rare and unreleased studio outtakes and live concert recordings, it's the end of the greatest producer of Beatles, Beach Boys, and Bob Dylan archival material. The owner of Vigotone CDs has been arrested and his stock confiscated.

This person knew more about each of these bands' recordings and live concert history than anyone at their respective record labels combined! No employee at a record company is given a test to show knowledge of bands on the label; the only 'talent' required is a college degree and the desire to brownnose his or her

boss. I know many employees of labels who have called me to ask info on projects that were assigned to them; Vigotone's work was done out of love for the music and to see that it was documented correctly. Capitol/EMI's BEATLES ANTHOLOGY series was an amateur attempt copying Vigotone's pure genius releases. Even John Barrett's (EMI tape librarian) cassette compilation of alternate takes and mixes was superior to EMI/Capitol's cut-and-paste outtake releases.

Apparently the Recording Industry Association Of America (RIAA) had been wanting to nail Vigotone for some time now and would spare no amount of dollars and police manpower to stop him. Now he faces many years in jail (possibly 80-100 years) and fines of \$1 million - \$25 million. Yes, your government and the RIAA (which spends the second-largest amount for lobbying politicians in Washington, D.C. - only the National Rifle Association (NRA) is outspending them) want him to spend more time in jail than a crack cocaine kingpin, terrorist bomber or child molester. Who would you rather have as a neighbor - a crack dealer, a terrorist or a child molester? I'd rather have my children get hooked on bootleg recordings than cocaine, that's for sure.

The RIAA spent close to \$1 million investigating and busting Vigotone. That amount of money would have fed a lot of broke and homeless musicians the RIAA claims to work for or paid for the musicians' health insurance. If record labels want to stop waste within their industry, they should check their own back yard. Every time a new release of a big artist comes out, all the record stores in Hollywood are full of cut-out promos some record label staffer cashed in on his or her lunch break. Labels should check eBay for all those collectable promo items for sale under fake names.

Yes, congratulations record industry, you have taken out the most informed person in music history - or at least on Dylan, The Beatles and The Beach Boys. Capitol should make him head of its catalog department and fire its entire staff."

That is quite the letter and one which I agree with for the most part. How about you?

Steve Loveless Lists Vigotone's Past Releases

BBN's U.S. correspondent and associate pervert has catalogued as many of Vigotone's releases as he could find. If any readers out there can fill the holes, please drop me a line or email me at SFB@FUSE.NET.

As you scan down the list you will begin to understand the importance of Vigotone to not just the collector but to the music world as well.

- VT-LP 68 The Beatles Nothing But Aging [vinyl]
- VT-LP 69 The Beatles Arrive Without Traveling [vinyl]
- VT-CD 01 John Lennon Gone From This Place
- VT-CD 02 John Lennon News Of The Day
- VT-CD 03 John Lennon Watching The Wheels
- VT-CD 04 John Lennon Serve Yourself
- VT-CD 05 John Lennon Yer Blues
- VT-CD 06 John Lennon Look At Me
- VT-CD 07 The Beatles Posters, Incense, And Strobe Candles
- VT-CD 07 John Lennon I'm The Greatest / Something Precious And Rare
- VT-CD 08 John Lennon Imagine — The Sessions
- VT-CD 09 Bob Dylan Acoustic Troubadour
- VT-CD 11 Rolling Stones Paris Outtakes Vol 1
- VT-CD 12 Rolling Stones Paris Outtakes Vol 1
- VT-CD 13 Badfinger Complete Rarities Part I
- VT-CD 14 Badfinger Complete Rarities Part II
- VT-CD 15 Paul McCartney The Knebworth Concert
- VT-CD 17 Badfinger Ultimate Stereo Live Volume 1
- VT-CD 18 Badfinger Ultimate Stereo Live Volume 2
- VT-100 The Beatles 1968 Demos
- VT-101-108 The Beatles The Get Back Journals
- VT-109 The Beatles Posters, Incense And Strobe Candles
- VT-110-111 The Beach Boys Smile
- VT-112 Brian Wilson Sweet Insanity
- VT-113 Brian Wilson Sweet Insanity B-Sides
- VT-114 Unknown

VT-115 Bob Dylan The Freewheelin' Outtakes
 VT 116 The Beatles No. 3 Abbey Road N.W.8.
 VT 117 The Beatles Revolution
 VT 118-120 John Lennon Imagine...All The Outtakes
 VT 121 Paul McCartney Good Times Comin'
 VT 122 The Beatles As Nature Intended
 VT-123 The Beatles March 5, 1963 plus The Decca Tape
 VT-124 Simon & Garfunkel Voices Of Intelligent Dissent
 VT-125 Brian Wilson Come Back, Brian!
 VT-126-130 Unknown (Cedrem released two 5-cd box set called "The Lennon Journals" and were given the label and catalog #'s as Vigotone VT-121-125 and Vigotone 126-130)
 VT-131 Unknown
 VT-132 The Beatles The Lost Pepperland Reel
 VT-133 The Beach Boys Lei'd In Hawaii Rehearsal
 VT-134-137 Buddy Holly What You Been A Missin'
 VT-138-145 The Beatles Get Back Journals II
 VT-146 George Harrison Pirate Songs
 VT-146 HQ 003 George Harrison The Mystic Maestro (same trax as "Pirate Songs")
 VT-147-150 Rolling Stones Voodoo Brew
 VT-151 Brian Wilson 21 Little Ones
 VT-152-155 Rolling Stones Voodoo Stew
 VT 156-157 Rolling Stones Voodoo Residue
 VT-158-160 John Lennon Absolute Elsewhere: The Ultimate Mind Games Anthology
 VT-161-162 Paul McCartney & Wings When It Rains, It Pours
 VT-163 The Beach Boys Heroes And Vibrations
 VT-164-165 Paul McCartney & Wings Last Flight
 VT-166-167 The Beatles The N.M.E. Poll Winners' Concert
 VT-168-169 Elvis Presley The Unissued Elvis 1956-1958
 VT-170-171 Bob Dylan We Had Known A Lion
 VT-172-173 The Beatles The Ultimate Beatles Christmas Collection
 VT-174 Paul McCartney & Elvis Costello The McCartney/MacManus Collection
 VT-175-177 John Lennon Listen To This...: The Ultimate Walls And Bridges Anthology
 VT-178-179 The Beatles Turn Me On Dead Man: The John Barrett Tapes
 VT-180 The Beatles Another Sessions...Plus
 VT-181 George Harrison Through Many Years
 VT-182 The Beatles Get Back: The Glyn Johns Final Compilation
 VT-183-184 The Beatles From Kinfauns To Chaos
 VT-185-186 John Lennon Imagine...More Sessions
 VT-187-188 Bob Dylan The First Time Around
 VT-189-190 Paul McCartney Pizza And Fairytales
 VT-191 John Lennon Compositions
 VT-192-217 Bob Dylan Jewels and Binoculars

VT-218-234 The Beatles Thirty Days
 VT 235-237 John Lennon Brandy Alexander And The Wall Of Sound
 VT-238-242 Beach Boys Goodbye Surfing, Hello God 5cds
 VT-6869 The Beatles Arrive Without Aging

The following are the three known subsidiary labels. There may have been others but none are known for certain.

Spank

SP-102 Bob Dylan 7 Years Of Bad Luck
 SP-103 The Beatles Sessions
 SP-104 The Beatles The Peter Sellers Tape
 SP-105 Bob Dylan Thin Wild Mercury Music
 SP-106 Bob Dylan & Johnny Cash The Dylan/Cash Sessions
 SP-107? Bob Dylan Peco's Blues
 SP 108 The Beach Boys Mike Love, Not War
 SP-109 The Beatles Shea! / Candlestick Park
 SP-110 The Beatles In Case You Don't Know
 Spank 140-142 The Beach Boys Leggo My Ego
 Spank 142 [sic] The Iveys Someday We'll Be Known
 Spank 143-144 The Beach Boys Capitol Punishment
 Spank 145 The Beatles Atlanta * Munich * Seattle
 Spank 146 Unknown
 Spank 147 The Beach Boys Aloha From Hawaii
 Spank 148 The Beatles Alf Together Now

Peg Boy

PB 1001 John Lennon Free As A Bird: The Dakota Demos
 PB 1002 Paul McCartney Cold Cuts
 PB 1003 Van Morrison Gypsy Soul
 PB 1004 Ringo Starr Can't Fight Lightning
 PB 1005 George Harrison Somewhere In England
 PB 1006 John Lennon The Dream Is Over
 PB 1007 George Harrison 12 Arnold Grove
 PB 1008 John Lennon/The Beatles It's Not Too Bad
 PB 1009 The Beach Boys Landlocked/Adult Child

Madman

Madman 13-14 The Beatles [sic] Wildcat!
 Madman 72 Wings Got Any Toothpicks?

So there you have the amazing output by one fan with the resources and knowledge to manufacture what will surely go down in bootleg history as some of the greatest discs of modern musical history. Mr. Vigo will be missed.

Strawberry Records Releases Two New Titles

Strawberry Records has just released HARRISPECTOR SHOW and ARLES '72 which feature unreleased material. I don't have these yet but here is what's said to be on the discs:

George Harrison & Friends: HARRISPECTOR SHOW (Strawberry STR 022):

* Approximately 30 minutes of Phil Spector and George jamming on acoustic guitars doing pop classics. Highlight - George doing "Ob-La-Di-Ob-La -Da". Lowlight - Phil Spector heard too much and George too little. Includes approximately 30 minutes of 'rough mixes' of "Ding Dong Ding Dong" and "Dark Horse" - both previously released. Also five songs from Splinter and two from Ravi Shankar. The bonus track is the previously unbooted Ronnie Spector acetate of "Lovely Laddy Day" which has George helping out. Interesting disc but is it essential?

Wings: ARLES '72 (Strawberry STR 023):

* A 76+ minutes never before released recording of Wings in Arles recorded July 13, 1972. Excellent sound quality. I think this is from an audience recording. Highlights: "My Love" is excellent. Different start to "Best Friend" and "Help Me" by Henry is great. Otherwise, another Macca live recording. Essential? You tell me.



ABOUT THE AUTHOR

Scott (Belmo) Belmer is a Beatles historian and author. He is now retired and lives somewhere in the hills of Kentucky with his wife and cat. He continues to write and enjoys photography, painting, listening to music (yes, the occasional Beatleg) and reading. You can contact him directly on Facebook. He will answer you if you are nice – please don't ask where you can buy the Beatlegs mentioned in this book.

BOOKS BY BELMO

Some of these titles are still available on Amazon.

The Black Hole Handbook

Mystic Warrior

Black Market Beatles (with Jim Berkenstadt)

The Beatles: Not For Sale

The Beatles Artifacts

The Making Of Sergeant Pepper

George Harrison: His Words, Wit and Wisdom

The Beatles DisCovered

Jimi Hendrix: Experience The Music (with Steve Loveless)

20th Century Rock N Roll: Psychedelia

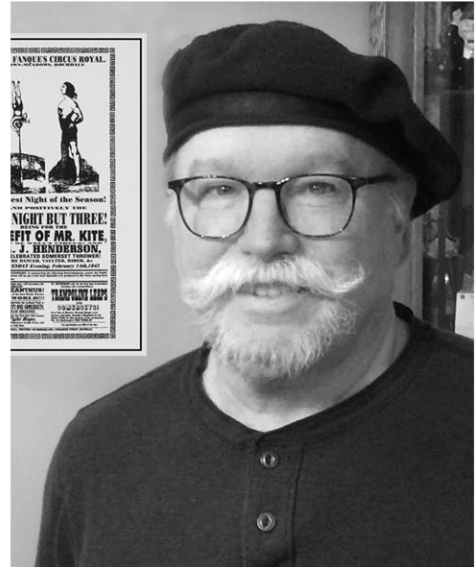
The Beatles Christmas Book (with Garry Marsh)

In Their Own Words (foreword by His Holiness the Dalai Lama)

The Beatles Invade Cincinnati

The Seven Dwarfs Untold Tales (children's book & screenplay)

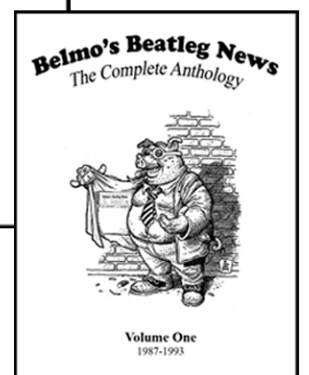
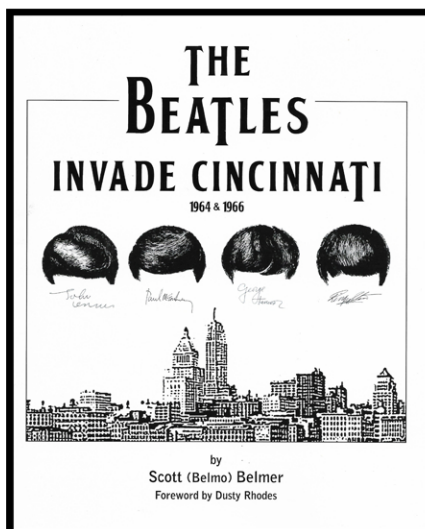
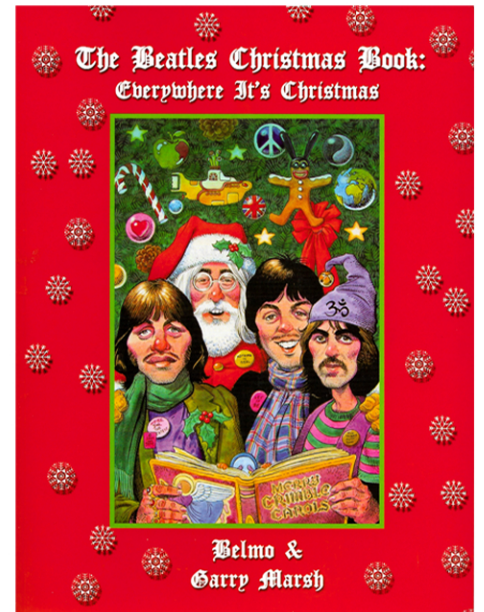
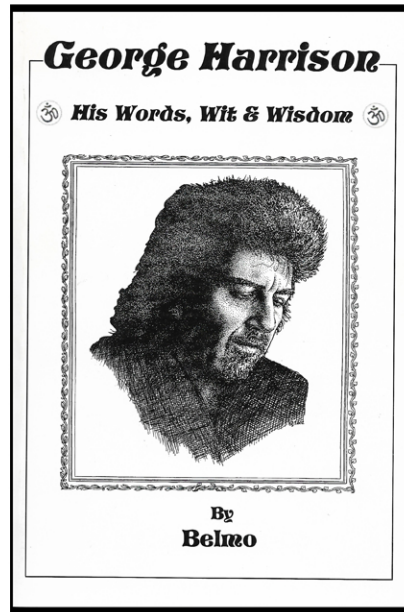
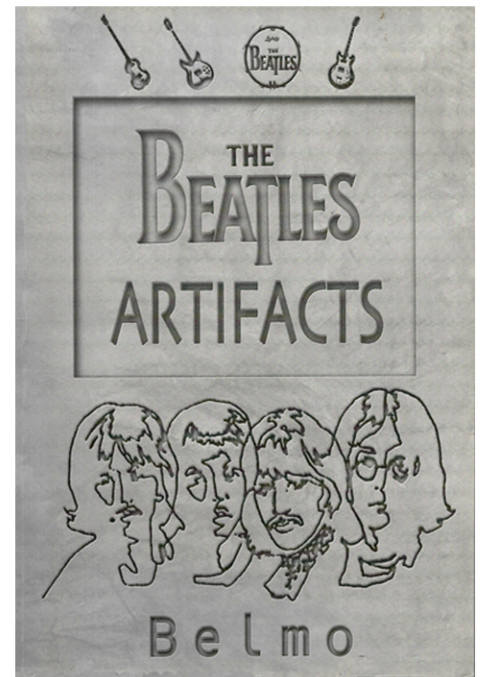
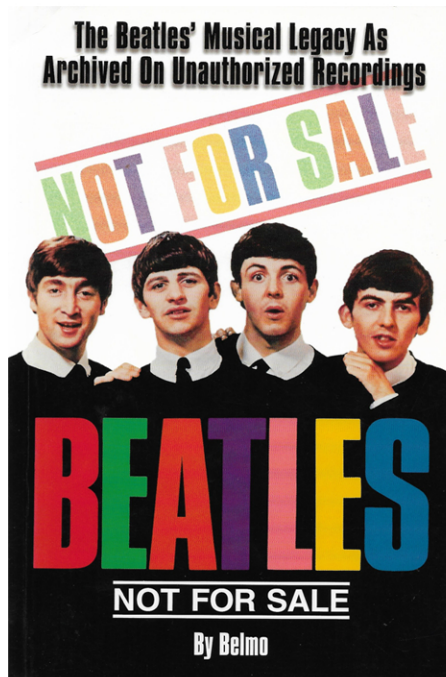
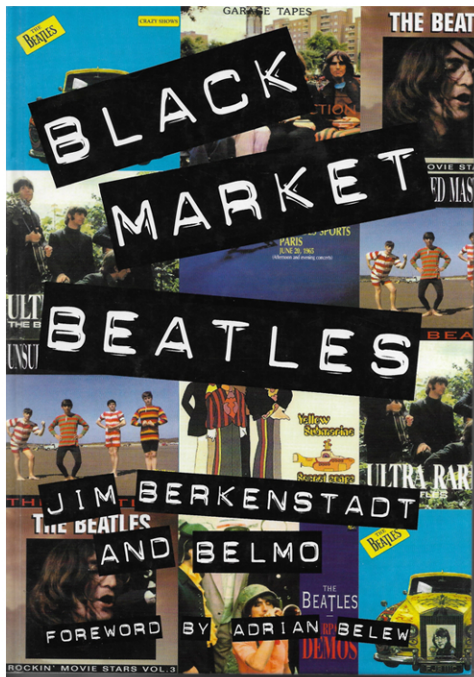
Rock Show: 40 Years of Rock Concert Photography



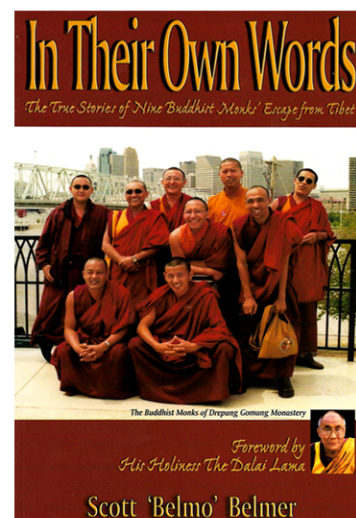
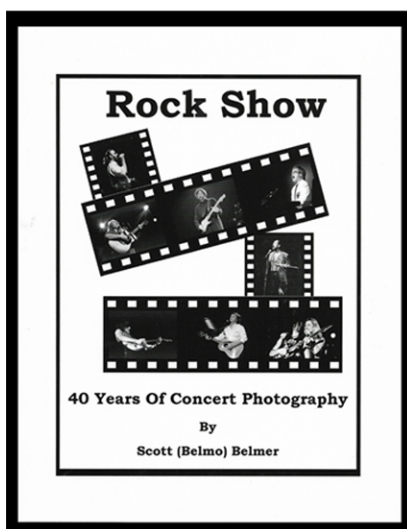
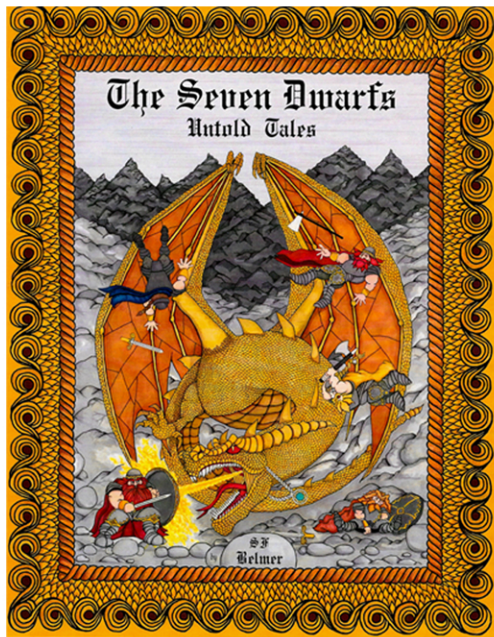
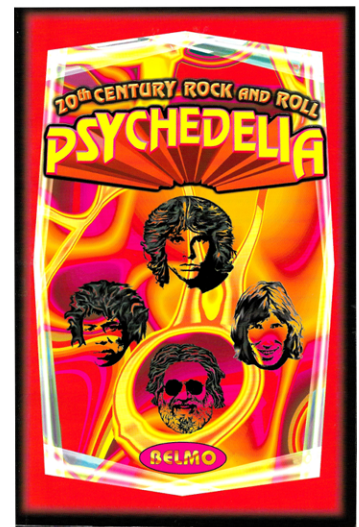
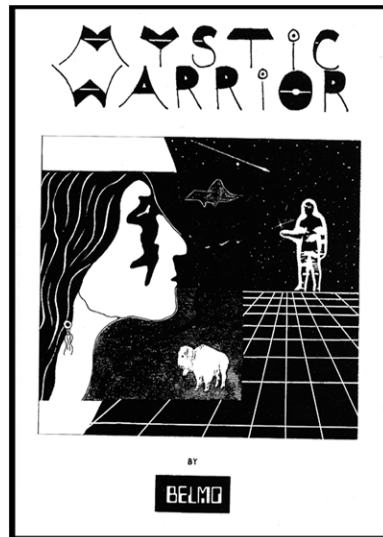
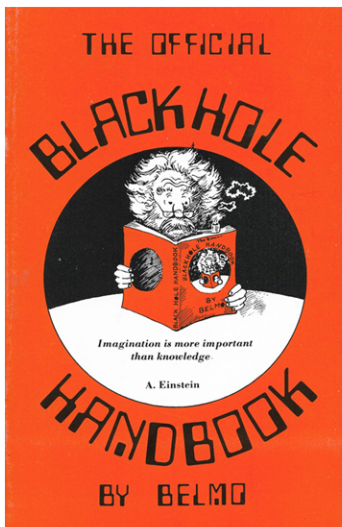
THANK YOU

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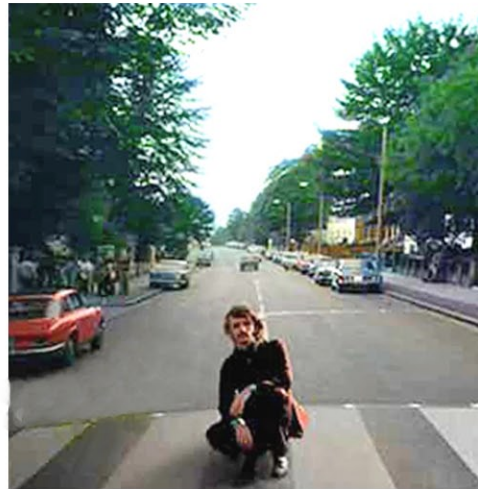


'Non-Beatles' Books by Scott (Belmo) Belmer

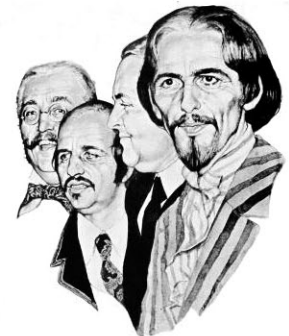




Original art by William Stout



Pete Best & Belmo @ Beatlefest



Bill Stout & Belmo

